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**LA THÈSE A ÉTÉ
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Translation for Advanced Learners
of English as a Second Language:
A Proposal for an Introductory Course

Paul Fournier

A Thesis
in
The Department
of
Applied Linguistics

Presented in Partial Fulfillment of the Requirements
for the Degree of Master of Arts at
Concordia University
Montréal, Québec, Canada

March 1987

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ISBN 0-315-35549-2

ABSTRACT

Translation for Advanced Learners of English as a Second Language: A Proposal for an Introductory Course

Paul Fournier

The use of translation in ESL (English as a Second Language) courses has long been neglected. Yet Québec CEGEPs (Collèges d'enseignement général et professionnel) offer an Introductory course in Translation as part of the English curriculum. Because most materials written for translation have been specifically developed for a university clientele, very few materials are suitable for use at the CEGEP level where learning English still has precedence over developing translation skills.

With the help of recent theories of language pedagogy and translation, a framework for an Introductory course in Translation has been elaborated. This framework has been subsequently employed to develop an ESL/Translation textbook.

Acknowledgements

I would like to express my gratitude to Professor E. Mary Petrie for her constant help and availability; as well as to Professor Judith Woodsworth for agreeing to work with me while on sabbatical. I am indebted to them for the advice and criticism they offered with so much patience (and for kindly making numerous cups of tea and coffee during our work sessions). I am also deeply grateful to Professor Patsy M. Lightbown for her enthusiasm, sensitivity, and support. She always graciously took the time to answer my questions whenever I needed assistance.

I would also like to thank Jack and Joe who talked me into writing a thesis before they ran for cover to Abercorn, Québec. Special thanks to my penguin, Opus, for keeping the freezer warm.

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CHAPTER 1

INTRODUCTION

1.1. Purpose Statement

The purpose of this study is to develop, in accordance with the most recent theories of translation and of language pedagogy (including syllabus design), a textbook for advanced ESL/translation (English as a Second Language) at the CEGEP (Collège d'enseignement général et professionnel) level.

1.2. Preamble

Translation is among the elective courses offered to advanced ESL students by many CEGEPs. Two courses are offered: English 604-906: Translation I; the object of this study; and English 604-926: Translation II, a more practical course following English 906. In the former course, the students have a good command of English, simply defined in the Ministère de l'éducation's Les cahiers de l'enseignement collégial as "une bonne connaissance et du français et de l'anglais" [2:731]. They take the course because they want to get a better knowledge of both English and French, although the goal of a few students is to enter a translation program in university. The objectives for English 906, as set by the Ministère de l'éducation du Québec, aim at perfecting both English and French by studying their similarities and differences.

The CEGEP clientele includes students for whom the

CEGEP is an intermediate step between high school and university, and others for whom the CEGEP is a level where it becomes possible to acquire technical skills, leading directly to the job market. Because the CEGEP system is unique to Québec, it is difficult to find materials that are adapted to the needs of CEGEP-level students.

Part of the difficulty in finding materials lies in the fact that translation as a field of study has traditionally been linked to university departments whose main goal is to train professional translators. The tasks required in translator-training in university often involve the translation of complete texts. At the CEGEP level, the translation courses aim primarily at helping the students learn a second language. Can the tasks required of university students be assigned to students who do not wish to become professional translators? Is a more basic approach (translation of words, and sentences) preferable to develop the students' awareness of the processes involved in translation? Can a course involving a variety of elements be designed both to sustain the students' interest and motivation in a field outside the core of their studies, and at the same time to maintain a certain relevance for the few students who take the course because they want to be admitted to a translation program at university? These questions are central to the task of preparing an ESL/translation course.

Another aspect of the problem is that teaching

translation has often been equated with teaching a second language through the "grammar-translation" method used in previous generations and now used mostly to teach dead languages. A translation course at the CEGEP level, however, cannot be regarded as grammar-translation since the amount of grammar is minimal and incidental (to cover specific problems common to many students). This follows the course content set by the Ministère de l'éducation du Québec which focuses on the techniques used in translation, on the problems linked to levels of language, on calques, faux amis, comparative stylistics (lexicon, structure, message), and on a critical analysis of already translated texts [2:731].

A survey of the materials used in CEGEP courses was conducted by Charles Pearo [1986]. Among the nine CEGEPs that responded to a question concerning translation courses, five offered courses based on an eclectic collection of texts and exercises, three gave courses based on Vinay and Darbelnet's Stylistique comparée de l'anglais et du français, and one made use of An Introduction to Translation [Micusan 1984]. Two more books which exist but are not included in Pearo's survey are Bénard and Horguelin's [1979] Version générale and Kabis' [1983] Anglais-français: Une étude comparée. Surprisingly, these last two are in French even though they are used in English 906.

This suggests that there is a need which could be

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met by an English textbook for the teaching of
ESL/translation at the advanced level in CEGEPs.

1.3. Research Questions

1. How is translation defined?
2. What are the current theories of translation?
3. What are the current pedagogical approaches in translation?
4. What is the state of CEGEP translation courses?
5. What elements can be used towards the elaboration of a textbook for an advanced ESL/translation course at the CEGEP level?

1.4. Procedures

In the second chapter, we will review the literature in order to answer the first four questions listed above. This review should enable us to define translation and to become acquainted with the theory of translation and pedagogical approaches.

In the third chapter, we will examine the state of CEGEP translation courses and determine the contents of the textbook by:

- determining the requirements for the course, using the objectives set by the Ministère de l'éducation, and assessing students' needs;

- drawing from the literature on translation theory and language pedagogy to decide on the essential teaching

points.

In chapter four, we will introduce procedures for the use of the textbook, and finally, we will present the textbook itself.

6 CHAPTER 2

REVIEW OF THE LITERATURE

In this chapter, we will try to link previous research to our study and see how it can help us develop an original textbook for an introductory course in translation. The following section answers the first four research questions raised in the first chapter.

2.1. Defining Translation

Before we discuss the theoretical aspects of translation, it is important to specify what we mean by the term "translation" in this thesis. We must first examine definitions of translation before we determine which one is applicable for our purpose.

One elementary form of translation is intralingual: rewording through new signs (synonyms, paraphrase) in the same language. Both Jakobson [1963] and Steiner [1975] regard intralingual translation as the most basic exemplification of translation.

Translation is usually regarded as interlingual: the signs of one language are interpreted through the signs of another language [Jakobson 1963, Steiner 1975]. Catford [1965:20] defines it as "the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)." Ladmiral [1979:11] defines translation "as any form of linguistic mediation that allows the transmission of information between speakers of

different languages." The term "translation" is used to refer to both the translator's activity (a dynamic process), and the result, the target-language text (static). Delisle [1980] suggests a further distinction between professional translation, the product of a translator's work; and pedagogical translation, a means of facilitating language learning and perfecting the style. He states furthermore that pedagogical translation can help to verify comprehension of the second language.

Another use of the term "translation" is to refer to a science: the explanation of the processes involved in finding equivalences in a target language. A term that has arisen for translation as a science is "translatology", more commonly referred to as "translation studies". Other terms we can encounter in the literature include "traductologie" and "Übersetzungswissenschaft."

Translation can also be restricted to written words, as opposed to interpretation, used for spoken words [Brislin 1976]. Other writers contrast translation with transcoding. Delisle [1980:58] states that transcoding is an equivalence of words (signifiants), whereas translation itself applies to the message (signifié). Catford [1965:42] sees transcoding as "not useful", since it misrepresents the translation process. There is no one-to-one correspondence that will allow meaning-transference through the use of two codes originating from an independent meaning. Consequently, both for Delisle and Catford, transcoding is

too restrictive since translation involves more than transcoding, and more than a transfer of meaning and grammar. Brislin [1976:1] includes "the transfer of thoughts and ideas from one language (source) to another (target)" in his definition of translation, although many authors consider that thoughts and ideas are components of the "message". Thus, translation consists in starting from a source language message and trying to express an equivalent message in a target language. Jakobson [1963], Nida [1969] and a few others make the message, with all its components (words, grammar, signs, connotations, etc.), central to their definition, partly because meaning is too restrictive. Steiner [1975] adds to the idea that translation is expressing a source language message in a target language. Since human beings cannot always say what they mean, only the message can be translated. One further view of translation is Jakobson's [1963] which states that translation can be intersemiotic: re-interpretation through non-linguistic signs, for instance, from music to dance.

From the above definitions, what can be retained to fulfill our purpose? In this thesis, "translation" will be used firstly to mean the process by which a message expressed in a source language is reexpressed in an equivalent manner by way of words and sentences in a target language. Secondly, translation will mean the final product, translated texts or paragraphs, that will alternately be called either "translated texts" or

"translations".

2.2. Theories of Translation

For centuries, the major debate in translation was whether the "spirit" or the "letter" should be translated. [Steiner 1975, Horguelin 1981]. Today, most authors agree with Nida [1969] for whom dynamic equivalence is more important than formal correspondence; that is, conveying the message and its effect on the audience is more important than retaining the form of the source language. There are still questions, though, about whether translation is an art, a skill, or a science. In a 1957 paper, Firth calls it "the science and art of translation" [1968:135]. Cary [1959] claims it is an art since translation is an act of creation. Delisle [1981] calls it the "art" of approximation. Nida [1976] states that translation might very well be a skill that can be acquired through understanding the scientific basis for interlingual communication, since competence in a second language does not automatically confer upon the bilingual person the ability to translate. As we can see, the development of the skill is dependent upon a scientific basis.

It is only fairly recently that theories of translation have been developed. Horguelin [1981] states that most theories have emerged in the second half of the 20th century. Beyond the debate on whether translation is possible [Mounin 1963, Nida 1976, Ladmiral 1979], the

theoretical approaches can be divided into four major categories: philological, linguistic, sociolinguistic, and sociosemiotic.

The philological approach is concerned mostly with the comparison of literary texts (stylistic features, rhetorical devices) and thus analyzes the results of translation.

The linguistic approach is the object of many views. No consensus seems to have yet been reached, maybe because as Newmark [1981:113] puts it, "there can be no valid single comprehensive theory of translation." When it comes to linguistic analysis, Jakobson [1963] suggests differential bilingual grammars where the focus would be on what types of differences there are between two languages. Catford [1965] believes that a theory of translation must draw upon a general linguistic theory, since translation is performed on language. However, he adds that since linguistics covers how language works and the description of a particular language or languages for its/their own sake, the theory of translation must go beyond general linguistics and be part of applied linguistics. Mounin [1963] suggests that the study of translation should be a branch of linguistics, since translation is linked so closely to meaning. Much later (1976), Mounin stresses again that translation is a linguistic operation, the role of linguistics being to give linguistic knowledge to translators rather than to train them. Delisle [1981] brings further nuances: the postulation

of translation equivalences is not exclusively linguistic. The translator does not analyze the language when he translates the text: he has translating skills, as opposed to the linguist who uses analytical skills when studying language.

In describing the processes involved in translation, Nida [1969] tells us that an analysis of the surface structure constitutes the first step, followed by a transfer that takes place in the mind of the translator. He sees transformational grammar as a useful tool in translation, especially for subkernel sentences, but he still acknowledges the limitations imposed by semantic units such as idioms, that cannot be broken down further. On the other hand, Steiner [1975:234] complains that Chomsky's syntactic theories have led nowhere as far as translation theory is concerned. Translation means finding the right semantic equivalents. A theory of translation, or simply of intra- or inter-lingual semantic transfer, has to provide a working model of all meaningful exchanges (communication). Wilss [1976] gives stronger arguments against the potential use of transformational grammar in translation theory. He states that it cannot account for a bilingual performance model; it is limited to an idealized monolingual speaker/receptor; it disregards the social context inherent to meaning; and it uses stringent descriptive structures that yield trees that are too complex for an explanation of translation. What Wilss suggests is an applied science of translation, a

subfield of the science of translation, itself a branch of linguistics. His applied science of translation comprises translation teaching, analysis of translation difficulties, error analysis, and translation criticism.

In a more recent article, Wilss [1985], like many others who stress the need for context, states that linguistics must include language as an interpersonal activity, since language universals can be found in rhetorical acts (e.g. admonitions, requests, warnings, etc.) and in speech functions (informative, expressive, etc.). He is not the only one to suggest that universals lie outside grammar. Triandis [1976] sees universals as mostly cognitive and social. People's attitudes can then be defined out of a common framework of universals. The translation of a text can therefore be adjusted with sufficient context. Triandis does not try to fit his theory in a linguistic model or a translation theory. Nida [1969 and 1976] holds the same view that a good translation should try to provoke reactions in the receptors that will be the same as those of the readers of the original text (dynamic equivalence).

Ladmiral [1979:18] sees no linear progression between the theory and practice of translation which linguistics tries to link. He states that translatology cannot limit itself to applying linguistic theory. Ladmiral holds the view that translatology must manage practice with applied linguistics, where there will be two types of problems: first, problems of translation theory, and then,

problems of linguistics and language pedagogy (involving the use of translation in teaching a second language.)

Bausch [1971] reviews the multiple approaches to translation on which no one seems to agree, and he tries to see the interdependence between contrastive (applied) linguistics and comparative linguistics. Contrastive applied linguistics is based on extralinguistic phenomena: the differences in the structures of two compared languages (the sources of interference). In comparative linguistics, the number of languages is unlimited, making the analysis partial because of all the stylistic possibilities. Bausch concludes that a science of applied translation has its place in applied linguistics.

What then can we conclude about linguistic theories of translation? At this point, there is no single agreed-upon working model that can account for linguistics, applied linguistics, and a science of translation (translatology) that would be theoretical and at the same time applicable to the practice of translation.

Where do the solutions lie? Robberecht [1982] is one of those who want to bridge the gap between theory and practice. For him, translating is communicating by means of language; therefore linguistics is best suited for establishing a theory of translation, even if such a theory would have shortcomings that might have to be accounted for by a sociolinguistic component. As we will see now, this interest in sociolinguistics is shared by others who have

felt that a linguistic explanation does not appear to be sufficient.

Translation implies more than the transfer of words and structures. What we must transmit is the message: what is understood as the meaning. In any form of communication, either intra- or inter-lingual, human beings go beyond words and structures. Other elements are essential before one can understand. Receptors, for example, are generally familiar with registers, connotations, the shades of meaning conferred by certain dialects, the reference to a context, and any element that goes beyond mere grammatical and lexical content. Even though these elements are currently regarded as part of pragmatics, they are still treated here as sociolinguistic.

Vinay and Darbelnet [1958], in their discussion of the message, are concerned with what they call the "metalinguistic" reality surrounding the lexicon and syntax. Such concern leads them to show that compensation is essential (for instance, to show the familiarity connoted by French "tu") if a translation is to be successful.

For Delisle [1980:70-71], discourse analysis is the real task of the translator: retaining the context and the meaning. His views follow those of the "théorie du sens" as developed by researchers at L'Ecole supérieure d'interprètes et de traducteurs at La Sorbonne, which purports that a theory of translation must be coextensive with a general discourse theory. The theory is critical of linguistic

theories of translation and shows the necessity of deriving meaning from discourse rather than from language alone. Wilss [1985] holds the same view: a discourse- or text-based analysis is needed so as to include stylistic features that are part of the communication process. Catford [1965] includes what he calls "extralinguistic levels of language" in his model. ("Levels" as used by Catford refers to elements that are meaningful, e.g. grammatical/lexical form; the medium that is used; situation.) Meaning involves all of the relations entered into by a linguistic form, thus making "extralinguistic" factors essential to his theory. Steiner's [1975] theory is not limited to linguistics either. He mentions the importance of context and situation in a theory of translation: any meaningful element must be accounted for. Ladmiral [1979] calls these elements "perilinguistique" as he discusses connotations and regards them as being more metalinguistic than stylistic, and semiotic rather than semantic (the symbol acquiring a new meaning before it becomes widely recognized as a semantic connotation.) He, like Vinay and Darbelnet, makes compensation an integral part of translation, since connotations must be respected.

Robberecht [1982] complements his linguistic translation theory by asking for cultural and historical footnotes giving background information, even though he claims a linguistic theory is a sufficient explanation for translation.

As we can see, it is hard to remain at a strictly linguistic level when trying to elaborate a theory of translation. Factors that go beyond words and grammar have to be part of the model.

Unhappy with the above models, Nida [1984] complements the philological, the linguistic (restricted to the lexical and syntactic levels), and the communicative (focussing on source, message, receptor, noise, and channels) theories by elaborating a sociosemiotic approach. In his sociosemiotic approach, anything that signals something to someone has meaning. Meaning is analyzed in terms of sign, referent, interpretant. Beyond the sounds, words, grammar, and rhetoric that are usually studied for meaning, text objects and events are now analyzed as the result of cultural presuppositions and value systems. The sociosemiotic approach focuses upon functional equivalence and helps go beyond traditional debates (Mounin, Ladmiral, Nida) on the distinctions between denotation and connotation. The functional equivalence that is at the heart of the translator's concerns should be based on interlingual equivalent functions such as expressive, cognitive, and others that we saw in 2.2. when we discussed universals.

As Delisle points out in a 1981 article, translatology has developed other theoretical models for specific purposes such as machine translation. Other models describe the formal components of semantic transfer; some

analyze the cognitive processes in translation; and still others examine learning and dissociating two languages in a bilingual environment.

2.3. The Pedagogy of Translation

The teaching of translation has also been the object of many discussions. In this section, we shall endeavor to examine what various authors have to say about the pedagogy of translation and see what teaching suggestions are offered both in ESL/translation and in the training of professional translators.

Vinay and Darbelnet [1958] are the first ones to systematize the teaching of translation. Their analysis of translated texts leads them to suggest strategies for solving specific translation problems.

Nida [1969] focusses on training the translator to produce a text that will elicit the same response in the receptor language as in the source language. His steps include grammar analysis, the study of words [both for their referential (denotative) and connotative meanings], transfer, restructuring, and respecting the varieties and styles of the source language.

Steiner [1975:298-302] proposes steps that must be followed in performing translation. We can sum them up as: 1) acknowledging there is a message; 2) "decipherment"; 3) restructuring in the new language; 4) restoring the balance between the message in the source language and the target

language.

Ladmiral [1979] discusses the use of translation in ESL and the danger of creating interference in language learning. Translation is also viewed as a pedagogical exercise: a means to check competence in comprehension and expression.

Delisle [1980:85-95] rejects Vinay and Darbelnet's method, stating that since it is an a posteriori comparison it will not help the translator find the best possible processes. Delisle establishes a distinction between professional translation and the pedagogical exercises used in language teaching. Like Ladmiral, he stresses the usefulness of pedagogical exercises whose aim is verifying comprehension and strengthening language skills, whereas the aim of professional translation is a final product for a specific clientele. For Delisle, professional translation involves more than mere transcoding without context. Delisle's major point is that the translator must go beyond simply finding equivalences for words and sentences.

He further states that in teaching translation, one needs to help the translation students to postulate equivalences. The student must be able to analyze discourse under the following rubrics: 1) les conventions de l'écriture; 2) l'exégèse lexicale; 3) l'interprétation de la charge sémantique; and 4) l'organicité-textuelle (p. 98). The students must be able to reflect on the basic rules of translation. What he calls "pragmatic" texts (any

non-literary text) should be used to enable the student to analyze the linguistic and extra-linguistic contexts of which the message is part. Still, pedagogical strategies must be based on theory in order to establish a hierarchy of values. A theory of the didactics of translation will show that the dynamic process of translation (transfer) is paramount. It will bridge the gap between the study of language and its use in discourse.

According to Perkins [1978], the student should not have to deduce for himself, through translation, the principles involved in translating. A systematic approach could include: the examination of the typical functional differences between the two languages so as to elicit "correct" translation; and the prevention of "incorrect" translations in areas of usage where advanced learners have problems (calques, faux-amis, etc). To show these problems, Perkins uses some of Catford's ranks (e.g. going from word to phrase). Before translating texts, the student must be made aware of the difficulties involved in translation.

After mentioning that translation is re-establishing itself in foreign language teaching, Wilss [1976] discusses the impossibility of measuring translation competence since it goes beyond the four basic skills (reading, writing, listening, speaking) associated with language teaching. Translation is marked off by a supercompetence involving a comprehensive syntactic, lexical, morphological and stylistic knowledge of the source and target languages,

and the ability to synchronize them. Rule-oriented linguistic models would help to explicate translation teaching problems. More recently [1985], Wilss argues that if translation is re-textualisation, we must adopt a discourse- or text-based rather than a sentence-based approach. Translation pedagogy must develop a framework enabling teachers to adopt communicative strategies (getting the message across) in an attempt to preserve the form (including style) and function of the source language.

Some authors are proponents of the use of translation in ESL. On the question of whether to use translation in ESL, Clark [1975] takes language acquisition studies into consideration and remarks that

There seems, then, to be no theoretical objection to utilizing the student's native language in second language teaching. Indeed, making the learner more aware of things he knows implicitly about his own language may be one of the most useful devices available to the language teacher. [p.342]

Newmark [1981] states that after four years of instruction in the usual intralingual skills (writing, reading, speaking, listening), the students, after the age of 16, are ready for translation. Titford [1983] states that translation can be used as an extension or alternative realization of what the learner already knows, that is, building up knowledge while building on it. Translation might help the communicative potential in the second

language while providing an analytic tool for establishing how the communicative norms of the second language diverge from those of the native tongue. He suggests that back-translation will make the differences emerge.

Ulrych [1984] also feels that translation will help advanced learners if they have to deal with texts offering various registers and styles.

Some other writers mention how specific points can be used in helping the translator-in-training. Woodsworth [1986b] and Russell [1981] discuss the importance of précis-writing. Like the translation process, précis-writing involves a step-by-step approach, beginning with understanding the text and then composing the précis itself. In the case of bilingual précis-writing, transfer of meaning from source to target languages becomes a part of the process as well.

Horguelin [1985] mentions the importance of revision in a translator-training program, because it can help the translator develop linguistic judgment. Ladmiral [1979:48] opposes this view by advocating that errors must never be printed in an effort to prevent students from remembering them. In his article on writing courses, Flamand [1981] emphasizes the importance of expanding vocabulary and, in addition, of developing the skills needed to analyze and synthesize.

2.4. Resources Available for Translation Teaching

Once a teacher has examined the theoretical aspects of translation and considered some advice on pedagogical approaches, he can try to find materials that can be used in an introductory course. In an effort to find relevant materials, we have reviewed various textbooks and exercise books that either deal directly with translation, or that compare French and English. So far there has not been one single textbook that can fulfill all of our course objectives.

The first textbook on translation was Vinay and Darbelnet's Stylistique comparée de l'anglais et du français [1958]. It is an exhaustive study of the techniques used, often intuitively, in translation. Because it is an a posteriori analysis, it does not help the translator in training to follow the steps required to achieve a successful translation. Furthermore, the two accompanying workbooks are somewhat dated.

Sutherland and Cappon compared English and French in L'esprit de la langue anglaise [1966], an ESL textbook written in French. The most helpful aspect is the handling of faux amis.

De Buisseret produced a valuable tool: Deux langues, six idiomes [1975], which can benefit both the experienced translator and the novice. She shows the problems caused by wordiness and ignorance. She prescribes readings of all kinds to fill gaps in general knowledge and develop a feel

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for the levels of language. The book includes some exercises, but aims at correcting problems that are too specific (e.g. errors arising from Bible quotations) or offers solutions that are too broad (e.g. socio-linguistic analysis) for an introductory course.

The next year, Mailhot wrote a series of exercises that can constitute part of an introductory course or be used in a "Thème" course (translating from one's first language into one's second language) [Les 1001 pièges de la langue anglaise (1976)]. However, because the book provides no practical advice or theory it cannot stand alone in an introductory course.

In Avoiding Traps in English, Beaty [1979] presents a checklist of some similarities and differences between French and English. Because it is short, the book can be used as a complementary source in an introductory course, but it cannot be used as a basic textbook.

In 1979, Bénard and Horguelin published Version générale. The book is intended both for university translation students and for CEGEP ESL/translation students, the first book to address the latter clientele. The book is useful in an introductory course because it tells specifically what to do with a text that must be translated: decode, encode, restructure, and revise. However, it offers a collection of texts that makes it hard to approach systematically the differences between English and French since each text may contain three or four random examples of

differences between French and English. Its other drawback is the fact that it is written completely in French although it is suggested for use in an ESL/translation course.

Swan and Houdart's Pratique de l'anglais de A à Z [1983] is an interesting comparison of French and English, giving suggestions on how to get around the translation of problem words and expressions, and explaining the differences in usage between closely related words. However, many of the entries are too basic for advanced learners (e.g. the difference between "say" and "tell"). Furthermore, constant references to England and France constitute a major drawback and place the book slightly out of context for Quebecers learning English in North America.

Legoux and Valentine [1983] wrote a workbook aimed at students entering a university-level translation program: Stylistique différentielle I: anglais-français. It is a collection of words and sentences covering a few aspects of translation. Many of the exercises are based on rote memorization of lists of idioms rather than on translation skills. An introductory course, in our view, should lay the foundation for developing the students' translation skills rather than making them memorize countless expressions that can be found in reference books elsewhere.

The next two textbooks have been written for CEGEP translation courses. Kabis produced Anglais-français: une étude comparée [1983]. Written in French in spite of its ESL

clientele, it covers the history of English and French and contains so many idiomatic expressions that we are led to wonder how much the students can retain. Kabis also includes, slightly revised, some of Vinay and Darbelnet's concepts.

Finally, Micusan [1984] follows some parts of Vinay and Darbelnet's method, but shows more concern for grammar and reference materials than for translating activities as such in An Introduction to Translation for French College Students.

DETERMINING THE CONTENTS OF THE TEXTBOOK

3.1. Needs Analysis and Syllabus Design

As we have seen in section 2.4, there are materials available for teaching translation, but, as was suggested, none of them appears to fulfill our needs satisfactorily.

We must therefore define our target audience and its needs in order to design our syllabus. If we follow Corder's [1973:13] levels, we can see that on the first echelon, the political level, Le Ministère de l'éducation has determined that English 604-906, Translation I, would be one of the courses offered as part of the CEGEP/ESL curriculum.

The question of whom to teach is also decided at the ministerial level. This question is of importance as it also appears in Richards and Rodgers [1986:156]: "obtaining data on who the learners are, their present level of proficiency." The students are 16 years of age and over and have a high level of proficiency, defined in Les Cahiers de l'enseignement collégial [2:731] as "une bonne connaissance." We can specify further by examining the requirements at the end of the previous course, English 901 [op. cit. 2:730] that students will possess: "Bonne prononciation, accentuation et intonation, bon vocabulaire, bonne syntaxe; petite trace d'accent et quelques tournures de phrase laissant croire qu'il (l'étudiant) n'est pas anglophone. (...) Bon usage du style, des expressions

idiomatiques et des expressions familières. Evite les solécismes dans son utilisation de l'argot et des accents régionaux, peut communiquer son état émotif par le ton de sa voix."

Other parameters mentioned by Richards and Rodgers include in this case the 45-hour time limit set on the course, which makes it impossible to study in depth any of the multi-faceted aspects of translation; hence the scope of the course is restricted to a presentation of the problems involved in translation firstly at the language level, and secondly, at the transfer-strategies level. Although limited to these two aspects, the course does fulfill the needs of advanced students who take the course as a means of perfecting their language ability, as well as those of students who take the course because they will eventually enter a translation program in university (where the basic concepts introduced in this course can then be studied in depth.)

The lack of additional funding beyond the regular budget is another constraint that cannot be ignored.

Another parameter, the relevance of the available instructional materials, can be assessed once we have defined what to teach (Corder's second level: linguistic and sociolinguistic). What to teach is dependent upon the students' future needs and their present level of English. The objectives set by the Ministère de l'éducation include: "Une introduction: aux techniques de la traduction

(découpage, unités de traduction, procédés de traduction); aux problèmes qui y sont reliés (niveau de langue, calques et faux amis, langue et parole); à la stylistique comparée du français et l'anglais (lexique, structure, message)."

[2:731]. To these, discussions with other teachers and personal experience allow us to add:

- increasing the students' vocabulary in both French and English;

- teaching the students how to write in one language while using references written in the other language so as to enable them to write university papers in either language;

- developing the students' capacity to pick out the main ideas in a text or audio-visual document.

Apart from Vinay and Darbelnet's book, the review of the literature in 2.4. reveals little that matches the above-stated requirements. Indeed, Vinay and Darbelnet's book matches the requirements so well because the course objectives were formulated on the basis of its approach. We must also keep in mind that English 906 is an ESL course.

With the above objectives, we have now reached what Mackay and Bosquet [1981:11] call the Goal Specification Phase, where the students' needs are translated into pedagogically attainable objectives. We believe it would be unrealistic to expect that each teaching and learning activity will help us to meet just one specific goal. For instance, a task meant to help students understand a grammar point can help increase the vocabulary at the same time. The

task thus helps fulfill two objectives. Any activity should help us attain, no matter how partially, more than one goal leading to our ultimate objectives: the improved ability to use both languages and the development of skills required to transfer ideas from one language to the other.

We will extract from various theories the elements that can be useful in developing a textbook for an introductory course for advanced-ESL students at the CEGEP level. Both theoretical support and pedagogical suggestions will be considered in the elaboration of the textbook.

3.2. Elements of the Translation Textbook

It would be useful to make a definition of translation the first element of the textbook. We have seen in a previous chapter that various definitions exist. For the purpose of an ESL/translation course, we must first distinguish between translation and interpretation, stating that our interest will lie in written language. We must also specify that translation will be inter-lingual, in this case limited to French and English.

"Translation" as we will use it in the textbook will mean the dynamic process by which the message of the source language is transferred to the target language. The end result will generally, but not exclusively, be called the "translated text." A text will be used to mean a complete piece of writing or a fragment thereof (excerpt of any

length, including paragraphs and sentences.)

We will not use a definition of translation as a transfer of meaning since such a definition is perhaps too restrictive. We should stress the metalinguistic elements because the message involves more than just the words and the structures.

Consequently, the basic definition of translation offered in the textbook will be that of transferring a message from a source language to a target language, most of the other definitions presenting subtleties and complementary aspects that are not relevant for students at the introductory level.

Other definitions will include "source" and "target" language, since these words will recur throughout the course. Nida's "receptor" language will not be kept as it is not commonly used in the literature.

Our next distinction will be between "term" and "word". "Words" have polysemy while a "term" is either one of the uses of a word determined by its collocation, or a combination of words taking on a new meaning. Using this distinction, we will show the futility of translating without a context. The meaning of a word will always be made clear through the context of the sentence. For the same reason, sentences that are not clear when standing alone will either be eliminated or clarified by complementary sentences or drawings.

This constant need for context in translation will serve to warn the students about using bilingual dictionaries, since sufficient contexts are rarely presented in such dictionaries. Examples will be offered to make the point obvious. Thus the next part of the textbook will consider bilingual dictionaries and the problems that must be avoided when using them.

The above considerations led to our decision not to ask for the translation of single words out of context in the textbook. Since we will not operate at the word level because of the need for context, we must decide where students have to start. Bénard and Horguelin [1979] and Delisle [1980] use complete texts in their introductory textbooks. It has also been noted by Triandis [1976] that the number and importance of errors decreases as context increases, supporting the above writers' decisions to use complete texts. But in spite of these considerations, we think that the acquisition of basic translation skills can be achieved through the translation of elements larger than single words and smaller than complete texts. The use of texts is justified when a systematic analysis of the processes involved in translation is performed. The steps required to achieve a good translation can be described in order. On the other hand, the use of texts would make it difficult to analyze systematically the lexical and syntactical interference causing difficulties in

translation. At an introductory level in translation, we cannot endeavor to teach every translation-related activity to advanced ESL learners. It is generally agreed upon that bilingual speakers are not automatically good translators. [See Steiner:1975, for example]. We must therefore make the students aware of the problem areas in comparative stylistics through the use of sentences. Paragraphs and texts will be introduced later, together with translation problems.

Where does one start in order to develop awareness of the problem areas? The answer cannot easily be found. So far, there has been no universally agreed-upon science of translation, be it theoretical or applied, be it part of linguistics or not. In developing this textbook, we must therefore be prepared to recognize the difficulty of finding solutions based on solid scientific evidence. Systematic transfer grammars including linguistic and metalinguistic factors do not yet exist. At best, therefore, we can build upon carefully formulated hypotheses.

For example, if we use a comparative stylistics approach, there will be no statistical analysis that clearly states which aspects of two languages will create the most frequent problems to a bilingual speaker, and which aspects will impede comprehension to the highest degree. Despite methodological difficulties, comparative stylistics

can still show where the major problems lie, even if they cannot be graded according to their frequency level. As a result, the use of complete texts is not warranted if one wants to teach specific problems in comparative stylistics.

After using a comparative stylistics approach to establish differences between two languages, we can use a transfer-strategy approach which will serve to develop the automatic reflexes needed to translate some units of thoughts, such as idiomatic expressions and equivalents.

This position is supported by Delisle [1980:45-46], when he states that before students can translate a text, they must have learned to translate the language. According to him, some parts of language must be analyzed [Op. cit. p. 98], as we have already quoted in Chapter 2:

- 1) "les conventions de l'écriture;" 2) "l'exégèse lexicale" (exegesis helps to identify the words and expressions that can be transferred directly into the target language by isolating contextual use in order to find the most acceptable translation out of many possible ones, and by recreating in the target language the equivalences that cannot be found in bilingual dictionaries); 3) "l'interprétation de la charge sémantique" (the stylistic and connotative meanings must be understood); and
- 4) "l'organicité textuelle." The first three of these operations show that students have to work on the language before they can work on the translation of texts. But Delisle himself does not focus on language in his textbook.

He concentrates on texts. The fourth aspect of the analysis, the comprehension of the structure of a text, will be discussed later in this chapter.

The above considerations give support for a chapter on comparative stylistics. We must now decide what elements of comparative stylistics must be included.

Nida [1969] states that each language has its own "genius", that is, its distinctive characteristics, for instance in word-building, word order, techniques for linking clauses into sentences. Vinay and Darbelnet [1958] use "genius" to designate the relationship between the language and the conception of the world it imposes (Sapir-Whorf hypothesis). On the other hand Mounin, [1976:234] does not like the manner in which Vinay and Darbelnet use "genius": "Toutes les références au 'génie' des langues resteront des formules littéraires, irritantes et périlleuses." For Mounin, Vinay and Darbelnet's view leads to "interpréter en termes de stylistique (c'est-à-dire d'expressivité) les faits de pure linguistique (interne)." [op. cit. p. 232] Mounin agrees that there exist lexical and structural divergences and calls for linguistic typology studies. Since there seems to be agreement on the fact that there are typological differences between French and English, we will examine which ones have been studied in the literature and determine the ones that students must gain awareness of.

Vinay and Darbelnet [1958] mention the abstract

character of French. De Buisseret [1975] states on the abstract nature of French that:

Cela doit donner la sensation délicieuse d'appartenir à une élite intellectuelle et cérébrale en diable, à une race de penseurs dont les mots les plus insignifiants, les phrases les plus quotidiennes sont d'emblée épurés, raffinés, débarrassés des grossières scories de représentations sensuelles et qui reflètent la quintessence la plus quintessenciée des concepts platoniciens. [p. 94]

This intellectual elite does not exist in the real world. What De Buisseret perceives is that "Notre langue est aussi concrète qu'une autre (...) mais comme toutes les langues, elle subit le processus irrévocable qui la module du concret à l'abstrait." [op. cit. 94-95] Our primary task in this section will then be to stress the fact that Standard French is usually less informal than everyday English and show examples that make French seem more abstract than English.

Syntactic differences such as word order and the fact that in English nouns can modify other nouns are also essential to the students' mastery of French and English.

Another generally admitted area that creates problems is the use of prepositions. Selecting the right preposition is not always easy in one's native language; it becomes a more difficult endeavor in one's second language. For this reason; prepositions should be shown in use along

with possible translations, even if such translations are not necessarily of the same rank (for instance, some prepositions being translated by phrases.)

Spilka [1979] has studied the difficulty of translating the English passive voice. In a comparative stylistics framework, both the voice and the tense of verbs must be examined.

Another aspect of the difference between French and English that has been noted by many teachers and writers is the use of the plural form and uncountable nouns.

Finally, De Buisseret [1975] and Sheen [1979] present some problems caused by "faux amis", or deceptive cognates, words that are similar in form but not identical in meaning.

Once the students have been made aware of the difficulties involved in translating the aspects specific to one language (linguistic difficulties), the next step in an introductory course is to teach the students how to transfer the message from one language to another (translation difficulties). If we examine the successive steps proposed by various authors, we will discover the major operations involved in translation.

Vinay and Darbelnet suggest breaking down each sentence into translation units. The whole text does not appear to be of importance in the translator's analysis.

For Nida [1969], translation involves first an

analysis of the material, followed by transfer, where the translator is both a receptor and a writer. The next step is restructuring the message while trying to retain the dynamic contents. This step implies constant back-and-forth changes.

For Steiner [1975:298-301] the "elicitation" and transfer of meaning is four fold:

1. "the initiative trust", granting something is there to be understood;
2. aggression, which is invasive and exhaustive in order to decipher the text;
3. incorporation, embodying meaning and form in a new language;
4. enactment of reciprocity, where compensation and restitution restore the balance between the two languages (like Nida's back-and-forth changes.)

Wilss [1976] proposes five steps:

1. Syntactic, semantic, and stylistic analysis of the source language sentence in its context;
2. Description, classification, evaluation of lexical, syntagmatic and stylistic translation difficulties;
3. Optimal elimination of difficulties with compensatory transfer procedures;
4. Critical assessment of the semantic and stylistic equivalence of the translation;
5. Back-translation for comparing style.

The above analyses of the steps used in the

translation process remain too abstract for an introductory course, since they do not state in a practical way what processes must be followed when translation is performed. We have to look elsewhere for practical applications.

Bénard and Horguelin [1979:18] break down the steps that students must follow when they receive a text:

1. Decoding

Analysis: -origin of the text;
 -contents;
 -form (level/tone/style);
 -intended audience;

Comprehension: -overall;
 -structures;
 -terminology;

2. Encoding: -semantic transfer;
 -syntactic transfer;

3. Restructuring;

4. Revising.

Other help can come from Russell and her 5-point approach in précis-writing: reading and comprehension; analysis of content; selection and compression of important material; draft; rewriting and revision.

Woodsworth [1986b] includes the bilingual précis among her suggested work outline. She offers two stages:

1. Understanding

-reading and comprehension;
 -analysis of context, purpose, style, and form;

-evaluation of ideas;

-organization- a plan is drawn up;

2. Composition

-draft in the writer's own words;

-in the case of a bilingual précis,
terminological research for equivalents;

-revision, checking for accuracy in message and
tone.

Woodsworth's steps to précis-writing can also be adapted to translating a text.

In our textbook, the basic operations will be selected from the above practical suggestions. Together with instructions on how to handle a text, a practical example should be presented so that students will find immediate applications for the stated principles.

The step that logically follows is telling the students what a good translation includes so that they know what aspects must be carefully kept in mind when translating. So what is a good translation?

Nida [1976] states that the only answer to "What is the best translation?" is "The best for whom?" The answer must be defined by how well a translation fulfills its purpose, so, eventually, how well the reactions of the target-language and source-language audiences match. Most theoreticians concur in this view, but this criterion is far too general for evaluating the work of students.

Horguelin and Thaon [1980:24-25] survey attempts at making revision objective and offer parameters that can be used for guidance:

1. Accuracy - fidelity of meaning, transmitting the same message;
2. Correct usage - syntax, spelling, grammar;
3. Transparency - conciseness; reading like an original;
4. Tone - respecting the register and style;
5. Audience appropriateness - intelligibility for a reader from another culture.

To this we can add De Buisseret's [1975:7] prescription: 'the shortest clear version is always the best one. Therefore "economy" will become our sixth principle.

If we look at the above parameters, we realize that some of the criteria listed require skills beyond those of advanced/ESL students who enter English 906. Some teaching activities thus have to be oriented towards the students' basic needs.

Demanding accuracy is one way to check for comprehension, especially when translation from L2 into L1 is performed.

Correct usage is required in any written text, in any subject. Therefore, problematic aspects should be dealt with whenever a specific need arises (misspelled words, errors of punctuation, agreement, etc.) and can hardly be predicted beforehand.

Transparency demands that the translated text read like an original. Therefore, the students must make their texts as idiomatic as possible. Thus the concept of collocation will be introduced and students made aware of the phenomenon of natural collocations.

Getting the right tone has been stressed by many authors including Vinay and Darbelnet, Nida, Steiner, De Buisseret, and Wilss. Furthermore, Ulrych [1984] notes that her ESL/translation students have problems retaining the right register and style when translating, showing a tendency to render any text into a formal level of language. We have remarked a parallel problem with CEGEP students, as some of them systematically translate into street English, while others, whose learning has taken place mostly in classrooms, use a rather artificial formal level. We believe it is important to make the students aware of the differences in levels, styles and registers, first through exercises designed to develop the lexicon (semantically related words, collocations) and, secondly, through the comparison of translated texts.

When it comes to adapting a text to its audience, the students must be told to keep the intended reader in mind: professors, business people, etc. Noting the differences in usage between France and Québec and between Great Britain and the United States as they are encountered will bring extra help in adjusting a text to its audience.

Now that the students know the criteria for a good translation, they must receive extra help if they are to achieve successful work. Vinay and Darbelnet describe techniques that are well known in the field of translation and thus are hard to ignore in an introductory course. Even though these techniques are hard to use consciously, the students should be made aware of the possibilities yielded by transpositions, modulations, equivalences and adaptation. They have the merit of forcing the students to consider several possibilities when confronted with a specific translation problem.

We are now reaching the last step before the students are required to translate. Many writers and teachers have stressed the need for logical development in writing. Facing the 45-hour time constraint we must be realistic and not expect to impart skills that take years to develop. Yet, doing a small amount of work on cohesion is preferable to neglecting the problem entirely. We cannot forecast which student will be helped in a particular way. The students must be given some help if they are to develop their own texts coherently. As Flamand [1981] says, the students need to develop the capacity to analyze and synthesize. The presentation of transitional words and use of the bilingual précis, even the summarizing of audio texts (since some students will eventually take courses or see audio-visual documents in their second language), can help

the students to see the structure underlying a text and to prepare their own logical outlines when they have to produce their own texts. In his discussion of universals, Nida [1969] notes that the logical development of a text, by giving discourse a structure, happens in all languages. An introductory course should thus include some elements and exercises that will help the students master the transitional words.

Before the students are asked to translate, we must pay attention to another consideration: the target language. Most translators and theoreticians concur that one can only translate into his native tongue. Should we then restrict our efforts to translation into French? We have to remember that ESL students constitute the major segment of the clientele of this course, while only a few students will eventually become translators. Newmark [1981:184] states under "Translation and language teaching": "brief translations from native to foreign language are useful in consolidation and testing of spoken and written foreign utterances." This justifies our decision to include exercises into English together with the expected ones from English. After several weeks of preparation, the students will be ready for the translation of texts. The diversity of the clientele suggests the use of texts on various topics. Niel [1986] quotes a report on translation in the EEC: "0,3% du volume total des traductions est consacré à la littérature, le reste se répartissant [entre autres] entre

les domaines commercial (35%), industriel (21%), scientifique (20%), législatif (9,3%). An effort will be made to illustrate the various categories of translation, and hence to work with texts that are most likely to be of some use to the students in the future.

Towards the end of the introductory course, the students will have gained, through practice, an overall view of most of the problems linked to translation. Still, their texts will not be error-free. Horguelin [1985] suggests that in order to exercise their linguistic judgment the students should be introduced to revision. Because we agree with Horguelin, our textbook will include published translations and excerpts from students' translations that exemplify the types of linguistic and translation errors the students must learn to avoid. Although this goes against Ladmiral's [1979:48] contention that errors must never be shown in a workbook as the reader is likely to duplicate them, we support Horguelin's position and feel that students must be shown how to identify and correct errors.

Socio-linguistic theories were discussed in Chapter 2. We have seen that it is impossible to dissociate meaning from context. We have also seen that, according to Wilss [1985], language universals are rhetorical (e.g. requests, warnings, praise, etc.). Languages differ not in what they can express but on how they express it [Nida 1969:20-21].

In discussing translatability Nida states that anything that can be said in one language can be said in another, unless the form is an essential part of the message. Triandis [1976] discusses the difficulty or even impossibility of translating the culture-specific elements and suggests that such elements should be translated by using a framework of universals where people's reaction to different words will be compared so as to choose words that will create identical responses in the source and the target languages. This selection of a different concept that will elicit a similar response is presented in Vinay and Darbelnet [1958] as adaptation. Since the students are likely to encounter culture-specific words and concepts through their readings, the notion of adaptation will be presented as the limit to translation, even if some writers argue that this is no longer translation. Since adaptation will be the last part of the course, introduced at the end of the term, the examples will be chosen from advertising and from the comics so as to sustain the students' interest.

Thus if we summarize the ideas listed in this chapter, we obtain the following outline which will be used as the core of the translation textbook.

1. Definitions

1.1. Translation

1.2. Source and Target Language

2. Terms and Words - the Need for Context

2.1. Extension

2.2. Bilingual Dictionaries: Caveat.

3. Comparative Stylistics

3.1. Abstract/Concrete

3.2. Nouns Modifying other Nouns

3.3. Nouns Becoming Verbs

3.4. Word Order

3.5. Prepositions

3.6. Verbs

3.6.1. Voice

3.6.2. Tense

3.7. Plurals and Uncountable Nouns

3.8. Faux amis

3.8.1. Spelling

3.8.2. Meaning

3.8.3. Syntax

4. Steps to Follow

4.1. Translation Units

4.2. What to Do with a Text

5. Basic Principles

5.1. Accuracy

5.2. Correct Usage

5.3. Transparency

5.4. Tone (Respecting Register, Level, and Style)

5.5. Audience Appropriateness

5.6. Economy

6. Techniques

6.1. Literal

6.2. Changing the Part of Speech - Transposition

6.3. Changing the Point of View - Modulation

6.4. Equivalence - Phrase level

6.5. Compensation - Text-level

7. Translating into French

7.1. Understanding How Texts Are Organized

7.2. Bilingual Précis

7.3. Barbarisms/Solecisms

7.4. Exercises in Translation

8. Translating into English

8.1. Understanding How Texts Are Organized

8.2. Bilingual Précis

8.3. Specific Problems

8.4. Exercises in Translation

9. Revising

9.1. Students' Errors

9.2. Published Materials

10. Adaptation

10.1. Examples from Advertising

10.2. Examples from the Comics

The above outline contains elements that fulfill the needs of advanced ESL students who take an English translation course as a means to perfect their language ability. The proposed textbook will also meet the needs of those who intend to enter a translation program in university, where courses will build on the basic concepts introduced here.

CHAPTER 4USING THE TEXTBOOK

A straightforward approach is required to use this textbook. The instructor simply follows the point-by-point approach and can give supplementary information on the various points that are covered, e.g., give the translation for the examples (left out so as to keep the students active during the lectures) and provide the possible answers for the exercises. No single answer has been prescribed since the number of acceptable solutions far exceeds the number of suggestions we could have offered.

The 45-hour time limit on the course implies that many of the exercises have to be assigned as homework, some time being set aside in class for correction. This correction time concurrently becomes a review of the particular theoretical point. The instructor can also design new exercises in which the terms and structures previously taught recur in different contexts, since a rapid overview such as the one in this textbook prevents us from reviewing the teaching points. Short quizzes using the same format as that of the exercises can also help the students assimilate the basic concepts more thoroughly.

Some of the exercises (especially in sections 7, 8, 9, and 10) may be suitable for workshops in which the class work is divided among groups of students. In such cases, it is recommended that French, English, and bilingual

dictionaries be made available to the students.

The instructor must also hand out a text to accompany section 4.2., and select audio-visual documents for sections 7.2. and 8.2. (Suggested length: under 30 minutes.)

The textbook is a mere instrument. Whenever possible, the instructor's personal touch should be added in order to match the specific needs of the students and suit the individual teaching styles. For instance, in the exercises following section 7.1. and 8.1., the teacher can submit new texts, divide them up into sentences, and ask the students to find who has sentences matching their own before they are asked to start organizing the text logically. Some texts can be analyzed in comparison with films: The National Film Board offers many animated films based on Canadian short stories. For instance, the students can be asked to read Roch Carrier's Une abominable feuille d'érable sur la glace and compare the text with that of The Sweater, a short NFB film based on Sheila Fischman's translation The Hockey Sweater. Learning English and translation skills need not be dry. We hope this textbook can even make it enjoyable.

TRANSLATION FOR ESL LEARNERS:

STUDENT TEXTBOOK

TRANSLATION ELATION

An Introduction to Translation
For Advanced ESL Learners

English 906

by Paul Fournier

FOREWORD

This textbook is intended for ESL students who have a fairly good command of English and wish to improve their knowledge of English by contrasting it with French. Constrained by time and by the fact that the scope of English is so huge that no single book can purport to cover all of it, we leave out immeasurably more than we include. We can probably fulfill realistic objectives by (a) limiting our study to the examination of some of the most salient features of the English language, (b) contrasting these characteristics with those of French, and (c) suggesting solutions to translation problems, using the latest findings in translation theory. This approach should allow us to develop the students' awareness of the problems caused by interference and help them to avoid errors caused by such interference.

The advantages of using this structure for the textbook are threefold: (a) the students learn some English while learning about English (vocabulary expansion; grammar; composition; levels; style; errors, etc.), (b) the students gain knowledge of some problems linked to using French in Québec and thus the course can be used to a certain extent as a remedial French course, and (c) the students, through an introduction to translation, learn strategies that can

help them bypass the constant problems facing bilinguals who attempt to express the same message in both English and French.

The material is graded in such a way that students with no prior training in translation will first become aware of the need for specific contexts before attempting to translate; secondly will learn about the language problems due to the characteristics of each language; thirdly will discover the translation techniques that help to achieve solutions; and finally, will analyze the work of others to see that not all they read deserves to be published. By the end of the course, the students should have the skills needed to organize their ideas, to select the elements specific to each of the two languages, and in particular, to use the right word in the right context.

Throughout the book, exercises have been included to help the students find immediate applications for the enunciated concepts.

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IN SECTION 1 YOU WILL LEARN:

```
*****
*
* -what is meant by:  - translation;
*                     - source language;
*                     - target language.
*
*****
```

1. WHAT IS TRANSLATION?

DEFINITIONS

1.1. TRANSLATION

Translation comes in many guises. Of course, you will expect the real definition to "Please, stand up!" Actually, several real ones may stand up, but not all are useful for our purpose: learning English as a second language, and becoming aware of what is involved in translation.

Translation can be defined:

- as a profession: a commercial activity;
- as a discipline or field of study: a university department or course;
- as a science, where the processes involved in translating are studied;
- as an exercise ("thème" or "version") as a means to learn a language.

In this book two main aspects will be considered:

- translation as the result (e.g. Philip Stratford has produced an excellent translation of Antonine Maillet's novel Pélagie la charette), which will often be referred to in this textbook as "translated text";

-translation as the process by which a message is transmitted from a source language to a target language so as to provoke the same reaction in the hearers or readers of both languages. (You do not want to lose something, for instance, in the translation of proverbs: "Il ne faut pas vendre la peau de l'ours avant de l'avoir tué" ---> "Don't count your chickens before they're hatched.")

Translation is more than just getting the message across: a message is made up of words, structures, and further elements such as the level of language, the register and style, and the overall context. All of these contribute to meaning.

Why would you need to translate if you are bilingual? You do not translate simply because you want to understand. You translate because you want others to understand as exactly as possible something written in a SOURCE LANGUAGE that you do understand (example: you want to quote English references in your economics paper written in French).

Your major problem will be to stay as close as possible to the message of a text, and learn to DOUBT. What is the nature of your DOUBTING? You must doubt that what you have written represents what was intended in the original text. There may be a time during this course where you will no longer be sure that what you express is what you mean. But don't worry! This should not become a leading cause of

nervous breakdown. It is only part of the great translation game you will be playing. (Watch out for dragons!)

1.2. SOURCE AND



LANGUAGES

We have just come across the term SOURCE LANGUAGE. As you are unfamiliar with translation, you may wonder what it means: SOURCE LANGUAGE is the language in which the original text is written and from which you will translate.

Its counterpart, the language into which you translate is called the TARGET LANGUAGE. In this course, French and English will alternately be either, that is you will be translating FROM and INTO both English and French.

IN SECTION 2 YOU WILL:

*
* -learn the difference between "term" and "word"; *
* *
* *
* -recognize the importance of the context; *
* *
* *
* -learn what "extension" means; *
* *
* *
* -become aware of the problems created by differences *
* in extension; *
* *
* *
* -learn to be careful when using bilingual dictionaries. *
*

2. TERMS AND WORDS: THE NEED FOR CONTEXT

As Bilinguals, you have probably been asked something like: "Could you tell me what 'hood' means?" To which your only answer can be: "It depends." Why can't you answer more positively?

Because words have polysemy: they can have many (poly) meanings ("sem" stands for "sign"). On the other hand, a "term" is one of the uses of a word determined by its COLLOCATION (or by the company it keeps) which helps you to eliminate the other potential meanings.

e.g. -Little Red Riding _____

-A tough-looking _____

-The _____ of the car was rusted shut

-L'intestin _____ est situé entre le duodénum et le caecum.

-Les récoltes ont été détruites par la _____.

Because of the context, you can guess what the missing word is, and which of the potential meanings is appropriate. This capacity that words have to collocate with certain others in some contexts has resulted in some fixed expressions. For instance, because of collocation, you can probably guess which "colorful" words are missing in the following sentences.

Exercise I

1. Dominique dépense beaucoup de billets _____
2. Il est _____ comme un drap.
3. Elle a fait une colère _____.
4. C'est l'éminence _____.
5. Quel cordon' _____!
6. Before we could register, we had to go through a lot of
_____ tape.
7. It is rumored that even the Queen's dogs have
_____ blood.
8. Mirabel and the Big O are _____ elephants.
9. The day he learned he had cirrhosis of the liver, he
began to see _____ elephants.
10. He became ill in the tropics: _____ fever.

A term is not necessarily a single word. It can also be formed by two or more words: "first floor", "Savings bond", "frange chromosphérique", "general and vocational college".

You can now appreciate the difficulty of finding an equivalent for a word when no context is provided.

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2.1. EXTENSION

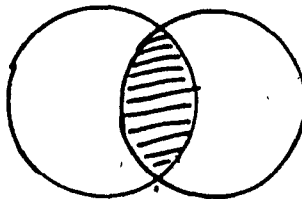
The many meanings of a word make up its EXTENSION.
Let's have a look at a very simple word and at its possible translations:

Garçon:

Boy:

In translation, problems will arise because of words that have one meaning that is common to both French and English, but whose extensions overlap only partially. In fact, two words will rarely have perfectly overlapping extensions (identical SEMANTIC FIELDS). Use the meanings of "garçon" and "boy" you have listed above and see where they would fit in the diagram below:

garçon boy



The sad consequence of all this is that:
WITHOUT A CONTEXT, TRANSLATION IS IMPOSSIBLE.

Unfortunately, a context that is insufficient will not help either. It will not remove the ambiguity. e.g.

WOMEN WHO SMOKE HAVE LIGHTER CHILDREN

(Quoted by F. Spiegel in Keep taking the tabloids. p. 31)

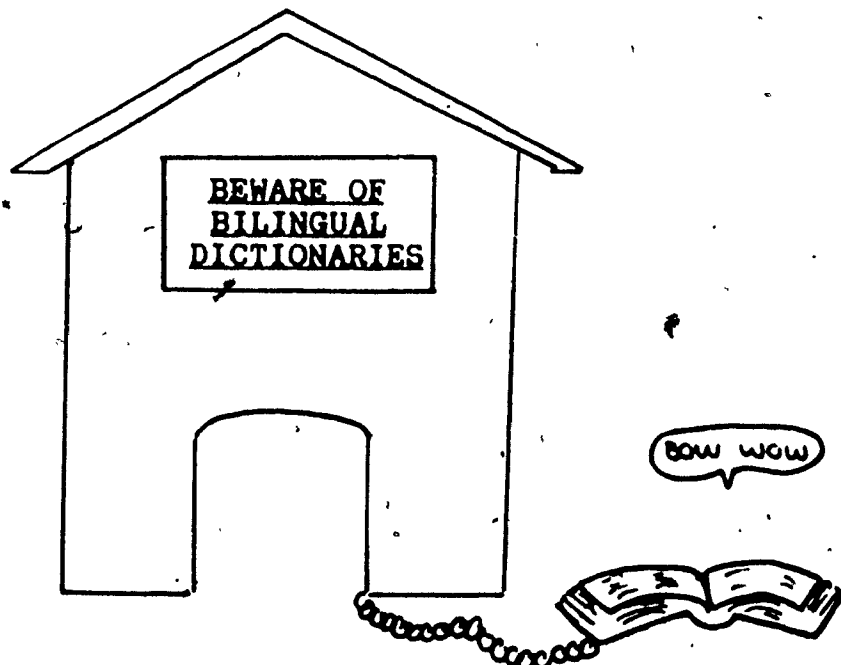
~~THE GROOM HAD NEVER HAD A STABLE JOB BEFORE~~

INCEST MORE COMMON THAN THOUGHT IN BRITISH ISLES

(Quoted by W. Redfern in Puns. p. 120)

2.2. BILINGUAL DICTIONARIES: CAVEAT

As we have just seen, it is extremely difficult to translate without a context because many words are polysemous. This suggests that you must



In The third language, Alan Duff states: "The dictionary is concerned with words, not with how words are put together." (p. xii). Translation is more than a transfer of words, otherwise, with the help of a dictionary, you would be able to translate languages you do not even speak. Bilingual dictionaries will give you equivalent words, but many mistakes occur when you do not consider all the extensions of a word, that is, all of the possible meanings a word can take.

Your present conception of translation might be to rush to a bilingual dictionary for any word that causes you problems. Still, in order to make sure that the semantic fields of an English word and its French equivalent coincide, it is usually better to check in two unilingual dictionaries than in one bilingual dictionary. You may need the bilingual dictionary (like the Robert-Collins, for instance) to start with, especially for unfamiliar words. Out of the suggested translations, you can then check to what extent the semantic fields of the two words overlap (in dictionaries such as Webster's or Le Petit Robert).

This is not an easy task. Let's start with words that you know and see which of their meanings are common to both English and French.

sympathie/sympathy

hasard/hazard

patte/paw

léger/light

What about words that are similar in spelling?

stage

impotent

réttribution (retribution)

franchise

raisin

ALWAYS MAKE SURE THE MEANING YOU HAVE SELECTED COINCIDES
WITH THE MEANING INTENDED IN THE SOURCE LANGUAGE TEXT

Exercise II

Notice the extension of the underlined words and translate according to the context.

1. Le père de Fabienne exerce la profession de médecin.
2. Pendant des années, Franco a exercé un pouvoir absolu sur l'Espagne.
3. Les étudiants ont exercé des pressions sur l'administration du Collège pour que le professeur soit réengagé.
4. Après l'attentat, Pinochet a exercé des représailles contre des opposants au régime.
5. La police a décidé d'exercer des poursuites judiciaires

contre Nathalie.

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6. Stéphane exerce son chien à lui rapporter son journal.

7. Judith continue de s'exercer au piano tous les jours.

8. Vous faites erreur.

9. Le malentendu vient d'une erreur typographique.

10. Ortega n'en était pas à sa première erreur tactique.

11. Nathalie fut victime d'une terrible erreur judiciaire.

12. L'ordinateur ne fonctionnait pas à cause d'un mauvais contact.

13. Sylvie a mauvais caractère.

14. J'ai encore une fois parié sur le mauvais cheval.

15. La mer est trop mauvaise pour faire de la planche à voile.

16. Don failed math.

17. Michèle failed to show up.

18. Wishful thinking: McDonald's business fails.

19. After a 6-hour speech, the candidate's voice failed.

20. Don't let the staff argue with customers.

21. The customer took a staff and hit Frank.

22. Bread is the staff of life.

23. Nick is a good hunter, but he doesn't like to eat game.

24. Don't bother, it's only a game.

25. Are you game to throw a firecracker into the teacher's office?

26. How about a game of bridge tonight?

27. Fortunately, my squash opponent was off his game.

28. Should I put some squash in the salad?

29. I thought Charles' behavior was rather odd.

30. Charlene never buys tickets that bear an odd number.

IN SECTION 3 YOU WILL:

*
* -become aware of eight areas where French and English *
* differ in such a way that translation problems arise; *
* *
* *
* -start using that awareness of the problems to avoid *-
* interference when translating. / *
* *

3. COMPARATIVE STYLISTICS

In this section, we will have a look at the major areas where French and English differ: what characteristics distinguish one language from the other.

3.1. ABSTRACT/CONCRETE

Some writers claim that English speakers prefer concrete words, often of Germanic origin. French, on the other hand, prefers a higher level of abstraction. In that sense, it is said that French is more "intellectuel". It often requires one more mental step before one can understand a term. The following examples show how French requires some thinking:

"eyewitness" will eliminate the necessity to use a word like "oculaire".

"air patrol" becomes "surveillance aérienne" where both "surveillance" and "aérienne" are abstract concepts.

"There is a _____ at the door." Here, English refers to something you can concretely perceive. In French, "On _____, à la porte" implies one more step before you can understand: there must be someone behind the door producing the knock.

On the other hand, some writers claim that French and English do not differ all that much in terms of "concreteness" and "abstractness." On the abstract nature of French, De Buisseret (1975:94) states that:

Cela doit donner la sensation délicieuse d'appartenir à une élite intellectuelle et cérébrale en diable, à une

race de penseurs dont les mots les plus insignifiants, les phrases les plus quotidiennes sont d'emblée épurés, raffinés, débarrassés des grossières scories de représentations sensuelles et qui reflètent la quintessence la plus quintessenciée des concepts platoniciens.

This intellectual elite does not exist in the real world. What De Buisseret perceives is that "Notre langue est aussi concrète qu'une autre (...) mais comme toutes les langues, elle subit le processus irrévocable qui la module du concret à l'abstrait." (op. cit. 94-95)

In spite of her view, there are some cases where English is more concrete. For instance, some movements:

ride a bike _____

faire une promenade _____

Sophie is blowing her nose _____

What about the following examples?

Les drapeaux étaient en berne. --->

Un épouvantail -->

A wetsuit ---->

A greenhouse ---->

He is colorblind ---->



3.2. IN ENGLISH, NOUNS CAN MODIFY OTHER NOUNS

Here are some forms absent from French:

e.g. oil prospectors ---->

policy readjustments ---->

safety rules ---->

This syntactic pattern is used extensively in newspapers because of the constant need for brevity, especially in headlines. Here are examples that you are not likely to encounter in the French press:

JEWISH MASSACRE VICTIMS BURIED

BOMBARDIER SEEKS SHARE SPLIT APPROVAL

BIKERS MURDER TRIAL POSTPONED

Using the same pattern, can you invent your own headlines from the following pieces of information?

A new vaccine could help prevent infection and treat people in the first stages of AIDS. British and American scientists announced jointly.

The coroner has determined that rock star Holly Bonzo of the band Prime Rate Primates was killed by a mixture of amphetamines, heroin, and alcohol.

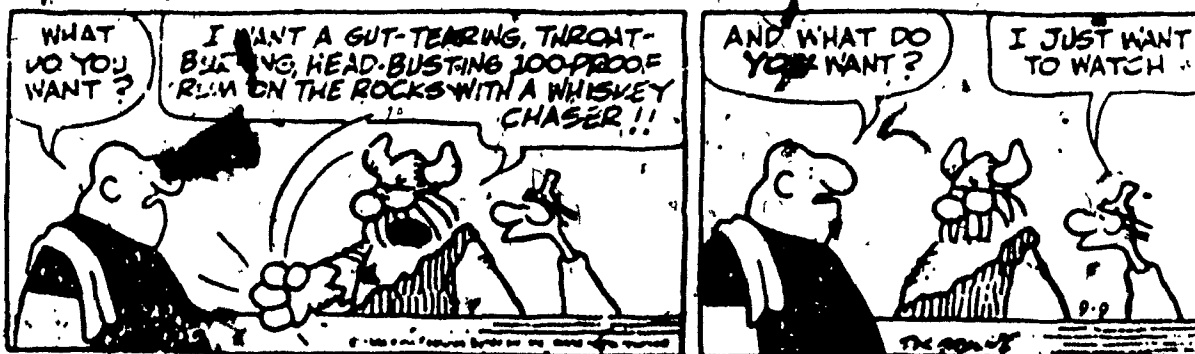
Nouns can also be used in combination with adjectives or with present or past participles to modify nouns, thus forcing you to write longer sentences in French in order to retain the meaning.

e.g. hand-picked volunteers

orchard-fresh apples

Boston baked beans

Or what about our friend Hägar:



Can you think of other examples?

--->

--->

--->

3.3. IN ENGLISH, YOU CAN EASILY MAKE VERBS OUT OF NOUNS

This contributes to making English texts shorter than French texts as much as the fact that nouns can modify other nouns.

e.g. Svoboda was benched

Did you floss your teeth?

The illegally parked cars were ticketed.

Your suggestions:

--->

--->

--->

3.4. WORD ORDER - SYNTAX



In "Stylistique différentielle" (L'actualité terminologique 14:6:10). Huguette Guay notes a few differences between English and French. In French, it is not natural to use "Le Québec sera vingt ans en retard sur les démocraties occidentales." What, then, is natural to French?

"... sera en retard de vingt ans..."

Other problems you have to contend with include:

les cinq prochaines années --->

the first six students --->

une "dinde de 10 kilos --->

(And do not omit the hyphen.)

You will also find structures that will give you headaches:

*She likes very much History.

BUT:

She likes very much to go sailing.

[NOTE: from now on an "*" (NOT: will denote an unacceptable sentence.)]



3.5. PREP FOR PREPOSITIONS

Translation from English to French (or from French to English) would be extremely easy if for each preposition in the source language we had an equivalent one in the target language. But our forebears determined this was not to be! Consequently, decisions must be made whenever a preposition spurts out of the page and ink splatters from your eyes.

What can we do with the following prepositions?

J'ai reçu la lettre de votre cousine. --->

J'ai laissé mon coeur à San Francisco. --->

Abélard a donné son cœur à Héloïse. --->

Je vais au Collège tous les jours. --->

Je suis au Collège tous les jours. --->

It can get worse. In English, the prepositions will often change the meaning of a verb:

e.g. Have you heard from Jack Upshur?

Have you ever heard of Woody Allen?

I heard about your divorce.

Can you create sentences that will illustrate the difference between dream of, dream about, and dream up.

--->

--->

--->

Because English prepositions combine with verbs and change their meanings, it is difficult to translate such combinations.



Another problem, as we will see in the next exercise, is that in most contexts, the verb (or sometimes an adjective) will call for the use of one specific preposition. Actually, as students of English, you are not the only ones to experience the difficulties caused by prepositions. Many native speakers of English struggle with the use of prepositions (or have given up the fight altogether!)

In translating prepositions you have several possibilities. You can either 1) choose an equivalent preposition; 2) choose a different preposition; 3) use words other than a preposition; or 4) use an expression that may or may not include a preposition.

Exercise III

In the following exercise, fill in the blanks with a preposition, and translate, using one of the above possibilities.

1. Spicy food does not agree _____ him.
2. The surgeon agrees _____ the doctor.
3. If I don't hear _____ you before Friday I'll assume you can't join us for the week-end.
4. The landlord and the tenant finally agreed _____ the

rent.

5. George spent most of his life working in restaurants,
waiting _____ tables.

6. Mr. Stevens was angry _____ his neighbors.

7. I am angry _____ the price increase.

8. What made you think _____ the solution?

9. I cannot stop thinking _____ the job interview I
have to go to.

10. The dean, Mr. Lapré, approved _____ the Board's
decision.

11. Madonna will love her husband so long as he provides
_____ her.

12. You will be provided _____ supplies until we run
dry.

13. My son, I am very disappointed _____ you.

14. The Mackays were disappointed _____ not seeing you
at the airport.

15. He converted his pounds _____ U.S. dollars.

16. The end of the term was accompanied _____ great celebrations.

17. I differ _____ you on that issue.

18. I picked _____ a few copies of the newspaper.

19. I picked _____ the main ideas.

20. You must write _____ ink.

21. It reeks _____ garlic.

22. The Canadiens were confident _____ winning the series.

23. He has been prone _____ injury throughout his career.

24. Chris Nilan was endowed _____ a talent for fighting.

25. This year's class is replete _____ talented students.

USING DIFFERENT PREPOSITIONS WILL
AFFECT THE WAY YOU TRANSLATE A
SENTENCE. HAVE A LOOK AT THE
FOLLOWING EXAMPLES AND SEE
HOW THEY CAN BE TRANSLATED.

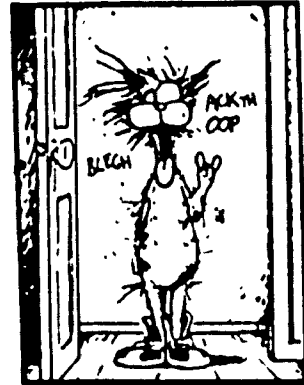
26. Bill the cat ran into the den.

27. The kitten ran around the hall.

28. Garfield ran from the closet.

29. The tomcat ran across the kitchen.

30. The tiger ran past the bathroom.



TRANSLATE THE FOLLOWING INTO ENGLISH.

31. Janice est partie vers 16 heures.

32. Gail est partie pour deux minutes.

33. Le taxi est parti vers Montréal.

34. Les étudiants sont partis à New York.

35. Il habite à Duvernay depuis cinq ans.

36. Elle vit à Saint-Bruno depuis août 1979.

37. Il a vécu à Paris pendant trois mois.

38. Je me sers de la pioche pour arracher les mauvaises herbes.

39. Cette salle me sert de cabinet de travail.

40. Entre toi et moi, je sais que Tom n'a pas raison.

41. Partageons le magot entre nous six.

42. Joseph Chabot est mon voisin du troisième.

43. Il vient de Chibougamau.

44. Je n'ai pas reçu de carte de Noël.

45. Il est venu en train.

46. Il est en train de dîner.

47. Il a diné dans le train.

48. Le chalet est en bois.

49. Le chalet est en feu.

50. Madeleine a peur d'aller chez le dentiste.

3.6.1. Voices of Verbs - Don't remain PASSIVE: Be Verbal

What is the passive voice? You probably know already, but here is some help if you have become rusty. The passive verb forms are made with: 1) "to be" (in any tense); and 2) a past participle.

e.g. The statement was read by the Speaker of the House.

The Zamboni machine was invented in the 40's by Frank J. Zamboni.

You will also notice that the person performing the action comes after the verb. This is characteristic of the passive voice.

Many writers, including Irene Spilka in "La traduction du passif anglais en français." (in Meta XXIV 2:240); Vinay and Darbelnet (in Stylistique comparée de l'anglais et du français 1958); and Huguette Guay (in "Stylistique différentielle" in L'actualité terminologique 14 6:10) note the fact that in spoken usage, native speakers of English often prefer the passive voice. Yet, any good handbook of English will tell you to use the active voice since it is more forceful. Who is right? Only a statistical analysis could give us an answer.

According to Guay (op. cit. p.10):

La prédilection de l'anglais pour la forme passive tient à la démarche propre au génie anglo-saxon, concret et objectif, qui cherche d'abord à constater le fait. La cause ou l'agent prennent alors une valeur accessoire. Cette démarche va à l'encontre du génie français qui tend vers l'abstraction et qui interprète la réalité plus qu'il ne la constate. La voix active devient alors le procédé d'expression par excellence. Comme il fallait s'y attendre, l'influence du passif anglais se fait sentir dans certains emplois de l'infinitif, calqués sur les tournures anglaises introduites par "to be". Que vient faire le passif dans la phrase suivante: "Le prince Albert a laissé des bourses à être distribuées aux étudiants"? Il serait si simple de dire à la forme active: ...à distribuer aux étudiants."

There might be more passive forms in English because the verb need not be transitive (does not have to take a direct object) in order to become passive.

e.g. The doctor was sent for. _____

But in spite of the above comments, do not be misled into thinking that the English passive form is never rendered by a passive form in French. In fact, Irene Spilka states that 54.5% of the time, an English passive will be translated by an equivalent French passive voice.

e.g. Russia was invaded by Napoleon.

--->

Keith was startled by the results of such a perfunctory meeting.

--->

Still, you must be aware of all the possibilities you can choose from when translating a passive voice. Here is a synthesis of them. As you will notice, the specific rules for each use are not included. At this stage, in an introductory course, becoming aware of the possibilities is useful enough to serve our purpose.

English passive verbs can be translated by:

3.6.1.1. Active Verbs with "on" or "il"
as a subject

e.g. I was lied to. _____

He did as he was told. _____

The thermometer is expected to hover at just below freezing. _____

ENGLISH IS
SPOKEN HERE

3.6.1.2. By a Reflexive Verb

e.g. VCRs are sold in most stores. _____

"Caesarean" can be spelled two ways. _____

3.6.1.3. By a Reflexive Verb to WhichYou Must Add Another Verb e.g. "Faire"

e.g. I was mugged. --->

(This capacity of "faire" to be a multi-purpose word
in French will be the object of Exercise V.)

+ REFLEXIVE VERBS (les verbes pronominaux) ARE +
+ FREQUENT OCCURRENCES IN FRENCH. +

French, reflexive verbs can be translated by:

3.6.1.4. By an ordinary verb or expression

e.g. Elle a dû s'ajuster. _____

Chantal s'est foulé un poignet. _____

Il s'appelle Yogi. _____

Je me demande ce qui se passe. _____

3.6.1.5. By a passive voice.when the "se" is used in a passive sense

e.g. La bière anglaise se sert non-refrigérée. _____

Il s'est tué dans un accident. _____

Est-ce que tu t'ennuies? _____

3.6.1.6. By a verb followed by "each other"when the action is reciprocal

e.g. Nous nous aimons. _____

Le mari et l'amant se détestaient. _____

3.6.1.7. By an English reflèxive

e.g. Il s'est tué en sautant du pont. _____

Ils se regardent dans le vidéo que leur mère a
tourné. _____

Exercise IV

Making use of your ear for language and keeping in mind the possibilities you choose from for the passive and reflexive voices, translate each of the following sentences.

1. After the earthquake, the dead were buried in makeshift fashion by friends and relatives.

2. The death toll after the gas leak was estimated at 300.

3. She was revived, thanks to CPR.

4. The Confederacy was composed of 11 states.

5. It is virtually impossible to tell where a crop of truffle might be found.

I Caw!



6. At Molson's, we were shown how beer is made.

7. Some inmates are allowed to go home every week-end.
8. Some guests acted strangely after the punch was spiked.
9. Our journey was resumed right after lunch.
10. Your application has been received.
11. You will be asked for a letter of recommendation.
12. Linnaeus' botanical system was published in 1735.
13. Nobody likes to be laughed at.
14. I was told that story many times before.
15. In Sir Thomas More's Utopia, each individual was allotted his daily task.

16. Ils se sont mariés au printemps pour obtenir des bourses.

17. Guy Lafleur s'est retiré en 1984.

18. Serge et Fay se sont connus en Nouvelle-Ecosse.

19. Plusieurs étudiants sont retournés à pied.

20. Les voyageurs se sont entassés dans les wagons.

21. Il s'est précipité vers sa mère.

22. Michel se rase et s'habille en vitesse chaque matin.

23. Je veux que ce travail se fasse sans plus tarder.

24. Je me suis caché dans le garde-robe.

25. Ils se battent sans arrêt.

26. Cet appareil se vend comme des petits pains chauds.

27. Quand ils se sont aperçus, ils se sont souri.

28. Elles se sont enfin tués.

29. Le voisin s'est excusé.

30. Van Gogh s'est suicidé en 1890.

Exercise VIS "FAIRE" FAIR?

Reflexive? Passive? Active? Do? Make? Here is a short exercise that requires a lot of savoir-faire!

1. Il a fait douze fautes dans son examen.
2. Julie, pourriez-vous me faire ce travail avant cinq heures?
3. Louis s'est fait opérer pour l'appendicite.
4. Eric s'est fait couper la parole.
5. Molly s'est fait couper les cheveux.
6. Caroline fait bondir son ballon rouge.
7. Je me suis fait faire des meubles pour le salon.

8. L'étudiant n'arrivait pas à se faire comprendre.

9. Avant d'aller à la danse de Grasset, elle s'est fait belle dans l'espoir de se faire faire la cour.

10. En voyant les garçons, elle a décidé de laisser faire. Elle a fait venir un taxi et s'est fait reconduire chez elle.

11. Ray faisait la vaisselle et les lits de peur de se faire battre par Raymonde.

12. Excédée, Marie n'avait plus l'intention de se laisser faire. Elle travaillait fort pour se faire justice.

13. Ça fait trois mois que je trouve qu'il fait dur.

14. Son sabre risquait de le faire tomber à chaque pas.

15. L'agent d'immeubles a fait visiter la maison à des clients éventuels.

3.6.2. MOODY and TENSE? Try Verbs

* REFERENCE SHEETS FOR THE TRANSLATION OF VERBS *

No formal uses or specific problems are included here. The purpose of these sheets is to present the most common equivalents for the translation of tenses and moods, so that you bear them in mind whenever you translate.

THE INDICATIVE MOOD

PRESENT:

I walk

Je mange

I am walking

SIMPLE PAST:

I walked

J'ai marché; je marchais

NOTE: Sometimes "c'est" ---> It was here that I grew up: C'est ici que j'ai grandi.

PAST CONTINUOUS:

I was walking

Je marchais

NOTE: "Je marchais" can also come from "I used to walk (every morning)".

PRESENT PERFECT:

I have walked

J'ai marché; je marche

I have been walking

Je marche (depuis...)

PAST PERFECT:

I had walked

J'avais marché

I had been walking

J'avais marché; je marchais

(depuis...)

FUTURE:

I will walk

Je marcherai; je vais marcher

I am going to walk

Je vais marcher

FUTURE PERFECT:

I will have walked

J'aurai marché

THE CONDITIONAL MOOD

I should walk

Je marcherais; je devrais

marcher

I would walk

Je marcherais

PERFECT CONDITIONAL:

I would have walked

J'aurais marché

THE IMPERATIVE MOOD

Walk

Marche; marchez; marcher

Let's walk

Marchons

Let him walk

Qu'il marche

THE SUBJUNCTIVE MOOD

(In modern informal French, only the "présent" and the "passé" are still commonly used.)

From French into English:

Je regrette qu'il soit malade - I am sorry he is ill.

Je n'ai pas peur qu'il meure - I am not afraid he will die

Je regrette qu'il ait été malade - I am sorry he was ill

Il restera jusqu'à ce que j'aie fini - ...until I have finished

Je travaille pour que vous mangiez - ... in order that you may eat

Il y a peu d'hommes qui puissent faire cela - ...who can do that

Qu'il repose en paix. - May he rest in peace.

From English into French:

Pierre insisted that his wife be on time - ...que sa femme soit à temps

If I were you... - Si j'étais toi (vous)

NOTE: "If I were you..." is usual, but in informal American English "was" is commonly used in constructions of the type "If I was rich..."

I wish I were a king. - Je souhaiterais être roi.

NOTE: Or, "I wish I was..."

DIFFICULTIES IN TRANSLATING VERBS

In the following pages, most of the cases where a verb cannot be translated by an equivalent form in the target language have been put together and explained.

Here is the first problem [of a long series!]

3.6.2.1. The Progressive (or Continuous) Form

Non-existent in French, this form indicates an action that is in progress.

Problems:

Solutions:

I eat apples.

I am eating an apple.

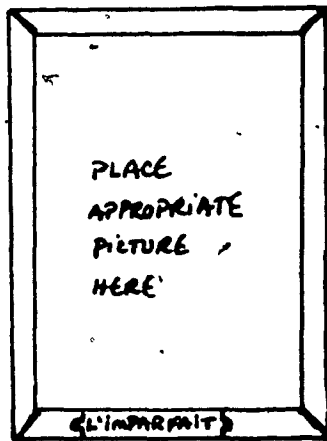
I have been eating apples for
40 minutes.

3.6.2.2. L'Imparfait (Which Most of Us are!)

In French, the "imparfait" describes the action or state as continued (lasting for a certain period of time) or repeated,

The "passé composé" ("passé indéfini") presents a finished event (even though the consequences of the event may still apply.)

THE DIFFICULTY: comes in translating the English simple past ("passé défini") which may be either of the above.



In order to find out whether you can intuitively achieve correct translations when the "imparfait" is involved, try the following sentences:

1. While he was in the country, his house burned down.
2. James came in at nine.
3. James came in at nine every night.
4. While he read I worked.
5. The old name for China was Cathay.

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3.6.2.3. Don't Forget: "LES SI ~~OR~~ -RAIT"

This is one rule that you all know, but we must stress it again: In "if-clauses" where the Result Clause is in the Conditional. Use the "Imparfait" with SI when you Translate.

e.g. If Rachel spoke, I would listen to her sensuous voice.

*NOT: Si Rachel parlerait...

3.6.2.4. Avoid WOULD HAVE in the Conditional Clause When Translating into English. Use the Past Perfect in a Subordinate Clause after IF.

e.g. Si tu m'avais vraiment détesté, tu m'aurais poignardé.

*NOT: If you would have...

3.6.2.5. Wishful Thinking!

In Contrary-to-fact Statements Where the French "Imparfait" is Used, and after Verbs Expressing a Wish. Use the Subjunctive Form WERE.

e.g. 1. Si j'étais Nathalie, j'accepterais l'emploi.

2. Il parle comme s'il était mon père.



3. Parfois, je souhaiterais faire plus d'argent.

--->

NOTE: In informal American English, "was" is common.

3.6.2.6. The Distinction Between the

"Imparfait" and the "Passé Composé"

must be Carefully Observed in

Translating Passive Forms.

e.g. 1. The wizard's coat was patched.

--->

2. Suzy's coat was patched by her father last night.

--->

3.6.2.7. Present Perfect = or ≠ "Passé composé?"

In French, the "passé composé" is a past tense. In English, the present perfect is an aspect which can be used to indicate actions performed at an indefinite, usually recent, time in the past, but it can also be used like the French present tense when it denotes an action begun in the past which continues through the present:

e.g. 1. I have just given.

--->

2. This is the first time I have given an apple to my teacher.

--->

3. I'm sorry, I have already given at the office.

BUT:

4. J'ai trouvé une lame de rasoir ce matin.

--->



5. Désolé, j'ai donné à la maison hier soir.

--->

WHY? Because in these cases, a definite time is given, calling for the use of the simple past ("passé défini").

3.6.2.8. The Good Old Days: Things of the Past

Although many Americans do not respect the following distinctions when they speak, YOU SHOULD USE:

3.6.2.8.1. The simple past to indicate a definite point of time in the past

e.g. 1. We chatted for a while after lunch.

--->

2. By the mid-fourteenth century, flooding of the Yellow River and famine multiplied the Mongols' problems.

--->

3.6.2.8.2. The present perfect

A) to indicate a repeated action in the past
(likely to happen again)

e.g., Dictators have used torture for as long as we can remember.

--->

B) to indicate an action that took place at an indefinite time in the recent past

e.g. Eric has left his wife and kids.

--->

C) to cover a spread of time up to the present

e.g. 1. Eric's wife and kids have been happy since then.

--->

2. Artificial Intelligence has been boggling my mind for years.

--->

3.6.2.8.3. The past perfect is used to indicate a past action that took place earlier than another action in the past.

e.g. 1. Vesalius demonstrated in the mandible, the sternum and the humerus how Galen had projected animal structures onto man.

--->

2. Bruce told the police that one of the rioting students had fled through the window.

--->

3.6.2.9. Time for Forecast: The Future

Both English and French have a general future:

-Tu mangeras

-You will eat

And both have an immediate future:-

-Je vais manger

-I am going to eat.

[Although in speaking, you are more likely to hear:



CRYSTAL BALL
REQUIRED

"I'm gonna; I gonna" -----> J'vâ; Mât (in Québec)]

But that does not make things any easier.

3.6.2.9.1. The general future will sometimes be translated by an immediate future



= J'Y VAIS

↓
≠ JE LUI DIRAI
= JE VAIS LUI DIRE
(MÂT Y DIRE)

3.6.2.9.2. The English future is sometimes indicated by the present tense (Especially after conjunctions of time)

e.g. Lynda cria: "Dès qu'il partira, prévenez-moi."

----->

3.6.2.9.3. The French future is sometimes indicated by the present tense

e.g. The management will not be responsible for broken hearts.

----->

3.6.2.9.4. In some cases, the future calls for the present tense in both languages

e.g. I am leaving tomorrow.

--->

3.6.2.10. How much Wood WOULD a Woodchuck Chuck...?
or SHOULD?

You will have no problem when SHOULD and WOULD can be translated by the French conditional:

e.g. 1. Jason would be glad if he knew.

--->

2. Helen should have accepted the job.

--->

3.6.2.10.1. SHOULD will translate the French subjunctive in subordinate clauses expressing personal reactions to events

e.g. 1. Il est étrange qu'il le dise ---> It is strange that he _____.

2. Il est bon que vous commenciez à faire de l'exercice.

---> It is good that you _____.

(Chiefly British usage)

3.6.2.10.2. WOULD can be VOULOIR

e.g. 1. If you would only listen.

--->

2. Jack would not obey.

--->

(Méchant garnement *%&*%#+)

3.6.2.10.3. WOULD meaning USED TO is translated by the imparfait

e.g. Every morning I would run to the store and buy croissants.

--->

3.6.2.11.. The Imperative

SAVE ENERGY AND INK: in French. Do not Put an "-s" in the 2nd Person Singular of Verbs Ending in "-ER". Except before "EN" and "Y".

e.g. Give me that. --->

Do not give her any. --->

Give some to Jane. --->

Other examples of the imperative include:

"Thou shalt not kill thine English teacher."

--->

[NOTE: "Thou" is the old form for the 2nd person singular found commonly in the Bible and in Shakespeare's works.

Give me some. --->

Please, tell me. --->

Let us give them some. --->

(not leur^s-en!)

3.6.2.12. We All Live in a Yellow (SUBJUNCTIVE)

The English subjunctive is rare. Remember that it does not express fact. It is used to express suppositions and hypotheses. It occurs mostly after "if" and "though". It is also used in that-clauses following an expression of recommendation or demand.

e.g. If I were blind, I would learn braille.

The boss requested that we be on time.

The French subjunctive is more frequent. Let's examine what possible forms it can take when translated into English. (Most examples are suggestions rather than firm solutions.)

3.6.2.12.1. The infinitive (Often after orders or wishes.)

Il est nécessaire que vous le sachiez.

--->

Je veux que vous passiez mon cours.

--->

3.6.2.12.2. Modals such as MAY, MIGHT, WILL, and SHOULD.

e.g. 1. Très peu de mangoustes, si habiles qu'elles soient, suivent le cobra dans son trou.

--->



2. De peur qu'il n'y ait des espions parmi eux, les

113
Américains enfermèrent 120 000 personnes de descendance
japonaise en 1942.

--->

{ 3. Je crains qu'elle ne soit blessée au handball.

--->

3.6.2.12.3. The indicative, at the required tense.
e.g. J'ai bien peur qu'il vous ait oublié.

--->

3.6.2.12.4. The gerund
e.g. Il fût surpris qu'elle patine si bien.

--->

Exercise VI: VERBS - DISMAY WORLD

Now that we have covered the main problems that have to do with the translation of verbs, here is your chance to practice. For each verb, try to select an appropriate form in the target language.

1. Je reçois des bourses depuis trois ans.
2. Que mangent ces enfants?
3. Aussitôt que Martin arrivera, prévenez-moi.
4. De peur qu'il ne pleuve, ils avaient apporté leur imperméable.
5. Si j'étais plus riche, j'achèterais des actions.
6. Le gouvernement va nous donner une subvention.
7. Nous dormirons à poings fermés.

8. Le fiscaliste lui a envoyé un état financier qu'il avait préparé la veille.

9. Roger aurait préféré que ses dépenses soient imputées à la petite caisse.

10. Sophie m'a demandé d'écrire les règles.

11. Le comptable désire que vous vendiez.

12. Louis ne nie pas qu'il a gonflé sa note de frais.

13. Le président aurait dépensé jusqu'au point où le passif aurait dépassé l'actif.

14. Il était convaincu que j'avais écrit à sa femme.

15. En fait, je vais écrire demain.

16. Elle a reçu quatre lettres.



17. Elle a posté une réponse hier matin.



18. Il est possible que je m'absente quelques semaines.



19. Il y a trois heures qu'Anne étudie.

20. Sylvie mangerait si elle avait faim.

21. Fabienne found a glut of information relating to her topic.

22. Will you lend me your calculator?

23. Eat and rest.

24. I want you to know that we didn't like your N.S.F. check.

25. While Patsy was working, a ghost came in.

26. Patsy was petrified until Judith's mollifying remarks soothed her.

27. It is incredible that he should say he is innocent.

28. She will come as soon as she has finished.

29. Lynda should have accepted.

30. Give me some.

31. The rate of exchange on American currency has changed constantly in the past 15 years.

32. I am closing the door for fear that we may be seen.

33. After each eruption, they would rebuild the town.

34. The standard of living of Canadians has decreased in the past 5 years.

35. Europe's ancient institutions of learning had been founded to transmit a heritage.

36. They were revamping the façade when the steeple crumbled.

37. The market collapsed in October 1929.

38. He was trying to determine whether both spiderwebs had been spun by spiders belonging to the same species.)

39. Good location and strong internal cohesiveness have protected the college from succumbing to budget cuts.

40. I am thrilled that you are coming with us tonight.

3.6.2.13. Sequence of tenses(Concordance des Temps)

"Sequence of tenses" refers to the relation between a verb in a main clause and the verb(s) in subordinate clauses. A logical arrangement is required. Any illogical or unnecessary change from one tense to another is called a shift of tense and is regarded as ungrammatical: that is, it is considered a mistake (and will bring lower marks!)

The easiest way to deal with the sequence of tenses is to remember that if the past or past perfect tenses do not appear in the main clause, play it by ear. Both French and English work logically, according to meaning. Here are examples of the major categories.

In the following sentences, the subordinate clause and the tense of the verb are dependent on the main clause:

e.g. 1. The meal was planned carefully / so that the guests (eat) _____ a lot.

2. The three little wolves never suspected / that the Big Bad Pig (be) _____ approaching.

In the following examples, the time of the dependent clause is unrelated to the time of the principal

verb: the sequence of tense is not involved. (Still, you must be extremely careful!)

e.g. 1. Ronald Ray Gunz spoke much better than his predecessors had been able to.

2. Peter Waterhole spoke much better than his contemporaries could.

3. Sir Wilfrid Fivedollarnote spoke much better than modern politicians can.

4. Mackenzie King spoke to his dog much better than any Prime Minister yet unborn ever will.

BASIC RULES TO REMEMBER

3.6.2.13.1. When the verb in the main clause is in the past or in the past perfect, the verb in the subordinate clause must also be in the past or past perfect. (Exception: use the present tense for a general truth.)

e.g. 1. The students had escaped before the class was over.

2. When Jack fell down in a drunken stupor, Jill came tumbling after him.

3. Medieval man was not aware that the earth is round.

4. I never realized that 0.001% of marriages are happy.

3.6.2.13.2. If the verb in the main clause is not in the past or in the past perfect, the verb in the subordinate clause may be in any tense required by meaning. (Remember that any change must be logical)

e.g. 1. Andrée knows that Paul was in a dog show.

2. I have known all along that some students will get over 90% in English 906.

3. In the new version, Cinderella will explain why she, rather than her carriage, turned into a pumpkin.

3.6.2.13.3. The change from direct speech to indirect speech may require a change in tense.

e.g. Mr. Champagne said: "I will never like the Nordiques."

Mr. Champagne said that he would never like the Nordiques.

The Nordiques claimed that they didn't like champagne.

The Nordiques claimed: "We don't like champagne."

3.6.2.13.4. Use a present infinitive to indicate an action at the same time as or later than that of the verb. Use a perfect infinitive to express an action earlier than that of the verb.

e.g. 1. I would have liked to go to a Broadway show.

2. The results were thought to have been doctored.

3. We planned to go sailing with you.

3.6.2.13.5. When the verb in the main clause is in the future, the present tense will be used in the subordinate clause after: when, who, what, as soon as, as long as, if, until, while, before, after, whenever, as much as, in case.

The simple past will be used when the verb in the main clause is in the conditional.

e.g. 1. I'll speak to her as soon as she's here.

2. If I had plenty of money, I would get up when I wanted.

3.6.2.13.6. In French, Grevisse [1047] tells us that we cannot apply strictly mechanical rules. There is indeed a sequence, but in addition to keeping in mind the tense of the main clause, we must take thought into consideration: so, the sequence will depend on what we intend to say.

e.g. 1. Il partira dès qu'il aura fini.

2. Il partit dès qu'il eut fini.

There is a difficulty caused by the falling into disuse of the "passé simple." There are now "temps composés" in the main clause. As a result we must now make use of "temps surcomposés" in the subordinate clause.

e.g. Il est parti dès qu'il a eu fini.

Exercise VII

Make sure the sequence of tenses is respected; then translate.

1. Today's paper said it (rain) _____ tomorrow if it did not snow.

2. I (wait) _____ for an hour when you finally called.

3. I knew you (understand) _____ when I gave you an explanation.

4. I would help any student who (ask) _____ me.

5. When I'm older, I (be, probably) _____ very good-looking.

6. Ginger could have avoided her pregnancy if Fred and she (plan) _____ more carefully.

7. (Drive) _____ without his glasses on, Charlie caused an accident.

8. (Drink) _____ five glasses of wine, Charlie caused an accident.

9. I would have liked to (attend) _____ the David Bowie show.

10. I will go see you when your parents (be) _____ away.

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3.7. PLURALS AND UNCOUNTABLE NOUNS



Even if both English and French have a singular and a plural form that work pretty much in the same manner, there are still major distinctions that must be made.

In the above dialogue, some nouns such as "fruit" and "cereal" are UNCOUNTABLE, that is, they are not usually preceded by a cardinal number (1,2,3, etc.). Others like "vegetables" and "cookies" can be regarded as individual units. The problem in translation is caused by the fact that uncountable nouns mentioned in undivided quantities remain uncountable, but, when referring to

different kinds of something we can touch, they can be used in the plural.

e.g. There was a basket of fruit on the table.

Different fruits were imported from the West Indies.

Here is a list of uncountable nouns.

Uncountable nouns in English

wine	spaghetti	rain	advice	music
bread	toast	water	news	history
cereal	hair	lightning	knowledge	physics
fruit	iron	thunder	research	progress
milk	furniture	luggage	health	economics
homework	information			

Some uncountable nouns ending in -s are regarded as singular, so be careful when you use them:

news	physics	mumps
economics	politics	measles

Some nouns are used only in the plural:

the Chinese	the blind
the Japanese	the dead
the Irish	the rich
the French	the disabled
the Swiss	

Other problems will arise in translation because some words have a similar plural and singular form:

dozen	deer	moose	species
million	salmon	sheep	series
			means

NOTE: when "dozen" and "million" mean "a lot of", they can take an "-s".

Yet other words have irregular plural forms:

analysis	criterion	life	goose	child
basis	phenomenon	knife	foot	ox
crisis	medium	half	tooth	
hypothesis		wife		

Exercise VIII: COUNTABLE AND UNCOUNTABLE USES

Can we count on you? Translate the underlined terms.

1. Fernando a servi plusieurs bons vins espagnols hier.

2. Cet escalier fait trois mètres.

3. La police est sur le qui-vive à cause des bagages suspects.



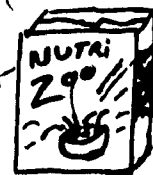
5. Plusieurs espèces, telles le tigre et l'éléphant, sont en danger d'extinction.

6. "Va acheter deux pains et deux douzaines de petits pains pour le cocktail."

7. Je ne suis pas d'accord avec les critères d'évaluation de notre dernier travail de session.

8. Grâce à Einstein, la physique a fait des progrès importants.

9. Il mange un bol de céréales Nutri-Zoo et quatre toasts tous les matins.



10. Les pluies acides achèvent de détruire la Forêt Noire.

11. Je dois me faire couper les cheveux.

12. Le ciel était déchiré d'éclairs.

13. Les nouvelles ne sont guère encourageantes.

14. Ne me demande jamais un conseil.

15. Remettez-moi vos analyses suivies de vos hypothèses.

16. Les pauvres et les handicapés ne peuvent pas souvent prendre de vacances.

17. Il y avait beaucoup de monde.

18. J'ai besoin d'un renseignement sur les poissons.

19. C'est en faisant la vaisselle qu'il a découvert sur ses bras les boutons caractéristiques de la rougeole.

20. Peu de Suisses ont déjà vu des orignaux.

Read the following words:

cent	ours	sale
par	rot	coin
four	stage	mail
lame	chair	ride
location	habit	pays



If you walk downtown in Moncton, and read RUE MAIN, you do not expect to see a hand-shaped street; nor is there anything dirty in a VENTE SALE; nor a need to dial 911 if you see a PAIN sign in a window.

The words in the above list exist both in French and in English, but their meanings are different. Unfortunately, words that exist in both languages do not always have clear-cut distinctions in meaning, thus creating problems of interference.

In this section, we will have a look at faux amis: words that have a spelling that may be identical or close to that of a word in the other language, and have a meaning that may be identical or close to this same word, but through the years their extensions (remember that word?) have grown apart.

We will also introduce the notion of CALQUES and we will have a look at two related problems commonly found in Québec: the presence of ANGLICISMS in French, and the reverse phenomenon, GALLICISMS in English.

What are FAUX AMIS like? Let's look at the following examples.

Mr. Justice Deschênes (Do not get the idea of Superman!)

---->

He finally obtained a McDonald's franchise.

---->

Peanuts is a syndicated strip.

---->

Il n'a pas assisté à la dernière réunion.

---->

It is needless to say...

What are CALQUES?

CALQUES are loan translations: a word or an expression is borrowed from another language.

e.g. We missed you.

*Nous vous avons manqué.

Season's Greetings

*Compliments de la saison.

What are ANGLICISMS?

They draw both from the faux amis and the calques. They result from the contact between English and French, consisting in words or expressions used in French as they would be in English.

This is one of the ways in which languages evolve. Some words like "hamburger", "walkman", and "doping" are now currently used in French. Still, before words and structures are totally assimilated by a language, there is a period of uncertainty before we know whether a word or expression can be understood by speakers of the language everywhere in the world. A lot of uses in Québec come under severe criticism by purists. Later on (Exercise XII), we will have a look at some words from the ad nauseam list of anglicisms.

What are GALLICISMS?

GALLICISMS are words or expressions used in English as they would be in French. Just like Québec French, Québec English is not immune from the insidious influences caused by languages in contact.

Words such as "savoir-faire" and "pie 'à la mode'" have become English, but "subvention" and "open the lights" are not commonly accepted, while "depanneur", "autoroute", and "francophone" are characteristic of the English spoken in Québec.

But first, let's deal with faux amis. The faux amis can be divided into three categories:

1. Spelling
2. Meaning
3. Syntax

The following exercises should make you aware of the difficulties caused by the faux amis.

Exercice IX: SPELLING

Place the words that follow in the appropriate column and give the equivalent in the other language.

abréviation; address; alcohol (notice the French pronunciation); appartement; caractère; confort; correspondance; coton; crystal; danse; development; différencier; enemy; enveloppe; espionage; example; futur; gas; independence; language; littérature; mirror; négociier; personnel; recommandation; trafic; transfer. Apt.; Blvd.; M.

ENGLISH

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[illegible]

Exercise X: MEANING

Because many words have different extensions in French and in English, you must learn how their semantic fields diverge. The only solution for a translator is to double-check every French word that resembles an English word in a French dictionary to compare its meaning to that (or those) listed in an English dictionary. Following this principle, answer the questions correctly.

1. Which one is a criminal offense?
 - a. To shoot a photograph
 - b. Tirer sur un photographe
2. Which one is disabled?
 - a. Un homme impotent
 - b. An impotent man
3. Which would you normally prefer to hire?
 - a. Un employé versatile
 - b. A versatile employee

4. Which one usually takes place in a lab?

- a. An experience
- b. An experiment

5. Which group cannot be larger than a duo?

- a. Your parents
- b. Vos parents

6. Which one is most likely to be at sea?

- a. A trek
- b. Un voyage
- c. A voyage
- d. A journey

7. Where can you borrow books?

- a. At the library
- b. A la librairie

8. When is the union advisor more likely to be consulted?

- a. For grief
- b. Pour un grief

9. In which case have you no worries about failing?

- a. Je viens de passer un examen
- b. I passed my exam

10. Who does not write reviews?

- a. A critic
- b. A critique
- c. Un critique

11. Which one will you send to a potential employer?

- a. Un résumé
- b. A résumé

12. Which one calls for horse sense?

- a. She made a sensible decision.
- b. Très sensible, il a éclaté en sanglots.

13. Which one implies great public-speaking ability?

- a. He can lecture on any topic.
- b. Ses lectures portent sur divers sujets.

14. Which one implies holding a job?

- a. To win money
- b. To earn money

15. Which of the Arts obviously has a police record?

- a. The judge was lenient for Art's first conviction.
- b. Art avait la même conviction que le juge.

NOTE: What are "the exhibits of the trial?" --->

Exercise XI: SYNTAX

Syntactic faux amis may plague you when you try to write sentences in English. Read the following statements and decide which elements reflect the influence of French.

1. Each writer explains what is Bill 101.
2. He saw what was the public opinion.
3. He is more talking about the victory of minorities.
4. "I am fed up." "So, I am."
5. Many artists decided to not use cocaine anymore.
6. I am living in Montréal since three years.

Exercise XII: ANGLICISMS

In the wild forest of anglicisms, many trees, coming in different shapes and sizes, have to be uprooted. The task of felling them all will elude you forever. Mount your elephants, crank up your chainsaws and recognize, with your botanists' eyes, the anglicisms in the following statements. Remove the anglicisms and replace them with home-grown words.

1. Le président a secondé la décision drastique de l'assistant-directeur.



2. A la convention qui a eu lieu au Palais des Congrès, les conférences ont laissé les audiences plutôt froides.

3. Les unions s'exposent à des poursuites légales.

4. Auriez-vous du change? Il faut que je fasse un longue distance.

5. Je figure que je devrais rencontrer maître Morier dès que nous en aurons l'opportunité.

6. Le plant devra fermer pour des raisons hors de notre contrôle.

7. La personne qui a écrit le pamphlet de La Baie était pas trop consistante.

8. Voudriez-vous compléter une formule d'application pour le shift de nuit?

9. Définitivement Lionel; on va donner 110% pour la balance de la cédule.

10. Ici on voit combien versatile Lemieux est quand il revient du coin de la patinoire pour la déflexion.


NOTE: Should you want more information on anglicisms, the following books could help you:

Colpron, G. (1970). Les anglicismes au Québec. Montréal: Beauchemin.

Horguelin, P. and Clas, A. (1979). Le français langue des affaires. Montréal: McGraw-Hill. pp. 198-219.

Exercise XII GALLICISMS

Examine the following sentences and see if you can discover the GALLICISMS:

1. I was deceived when I learned my paycheck was not ready.
2. He needs one more year of scholarship.
3. Open the TV and close the lights. 
4. He studied in a polyvalent.
5. After university, he established himself in Winnipeg.

6. There are 31 inscriptions for the course.

7. He is a professor in a secondary school.

8. She is following the new regime recommended by her dietician.

IN SECTION 4 YOU WILL LEARN:

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*****
*
* -what translation units are;
*
*
* -what systematic steps you should follow whenever
*   you translate a text.
*
*****
```

4. STEPS TO FOLLOW

In this section, we will finally begin to work on translation per se. You will have to learn what steps are involved in transferring the message from the source language to the target language.

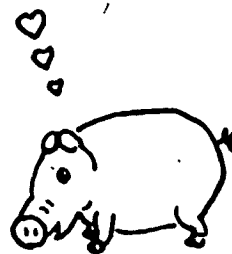
4.1. TRANSLATION UNITS

A lot of people believe that translation is merely a transfer of words from one language to another. This overlooks the fact that words often work in combination.

Vinay and Darbelnet (pp. 36-43) make us aware that the word should not be regarded as the minimal unit in translation. What they call "unités de traduction" are expressions where the meaning of two or more words used together is different from the sum of their individual meanings.

They give scores of examples:

prise de courant --->
 sable mouvant -->
 coup d'oeil --->
 assembly line ---->
 to be poles apart ---->



As you can see, translation involves more than the translation of words. Let's review some of the notions we introduced when we defined translation.

Nida states that "Translating consists in

reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style." (1969:12) We want to get the message across in such a way that the target language reader reacts to the text in the same way as the source language reader has reacted. This is called communicative translation. Another view is that of semantic translation: "Semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original." (Newmark 1981:39). How can we link these two views? Meaning in context or message? No matter which view we believe to be right, the elements we must consider are the same:

1. the translation units: the terms or expressions;
2. the structures, style, tone;
3. the metalinguistic elements: what is implied in the text; the context in which it was written (social, geographical, political, etc.); the ideological bias; etc.

How does this translate (not that word again!) into practice? Let's find out after your instructor has handed out the text that has been selected for today's lesson.

4.2. WHAT TO DO WITH THE TEXT?

4.2.1. Look at the Text

This enables you to see how long it is, the way paragraphs are divided, what the subject is (The title is often indicative), and what book, magazine, paper, or other source it may come from. You may realize that you already know something about the writer, the subject, or the source, in which case you are familiar with the target audience. For instance, the clientele of Les idées de ma maison might not match exactly that of Sports Illustrated). This knowledge will facilitate your choice of words.

4.2.2. Read the Text

Try to get an overview of the text.

4.2.3. Read the Text again, as often as You Need to

This time, try to see what the major elements of the text are: recurring ideas or vocabulary. Try to understand the unclear elements from the context.

4.2.4. Analyze

Find out about:

- the content: what is the main idea; the theme;
 - the context: Canadian, American, British, contemporary?
- This will influence your interpretation of some words or ideas: "chips" and "billion" in North America do not mean

the same as in Great Britain.

-the purpose of the text: does it want to inform, convince, sell? What is the intended audience?

-the style: literary, journalistic; and the tone: humoristic, business-like? Your findings should help you find the type of language you will select for your translation.

4.2.5. Understand

You must understand the underlying structure of the text. Draw an outline of the text to see how it develops. You will notice that not all texts follow a logical plan.

You must also identify the words or expressions that you cannot understand. Can you gather the meaning from the context? If not, can a unilingual dictionary help you? As a last resort, go to a bilingual dictionary. But even then, how do you know which of the several possibilities offered for each word is the right one? Double-check in a unilingual dictionary of the target language to see if the word you have selected fits into the context.

If you still cannot find an equivalent word, there are glossaries, specialized journals on terminology or on translation (such as L'actualité terminologique), or magazines on the topic of your text that may help you to find the right word.

4.2.6. Think



Decide whether you have to reorganize or to clarify some parts of the text (sentences, paragraphs), or to clarify some aspects.

4.2.7. Write Your First Draft

Transfer the meaning while attempting, as much as possible, to retain the tone and level of language of the original text.

In your constant search for the right word, beware of faux amis. Find equivalent expressions for idiomatic expressions, and remember the general differences enunciated in the chapter on Comparative Stylistics (for instance, the less common occurrence of the passive voice in French.)

This step implies a constant back-and-forth movement between the source text and your text.

4.2.8. Look over Your Text

Checklist:

- Is your text logically organized?
- Does it retain all of the meaningful elements of the original?
- Can some sentences be improved or shortened?

-Are some words or expressions you have selected calques or faux amis?

-Are there any spelling or grammar mistakes?

-Double-check everything that generates the slightest DOUBT.

In ideal conditions, you should wait for some time before you take this final look, so as to revise your translation as if someone else had written it.

Again, at this stage, you must continually go from one text to the other.

4.2.9. Write Your Second, Third... Drafts

4.2.10. If Possible, Have Someone Revise Your Text

The guidelines for the reviser constitute the object of our next section.



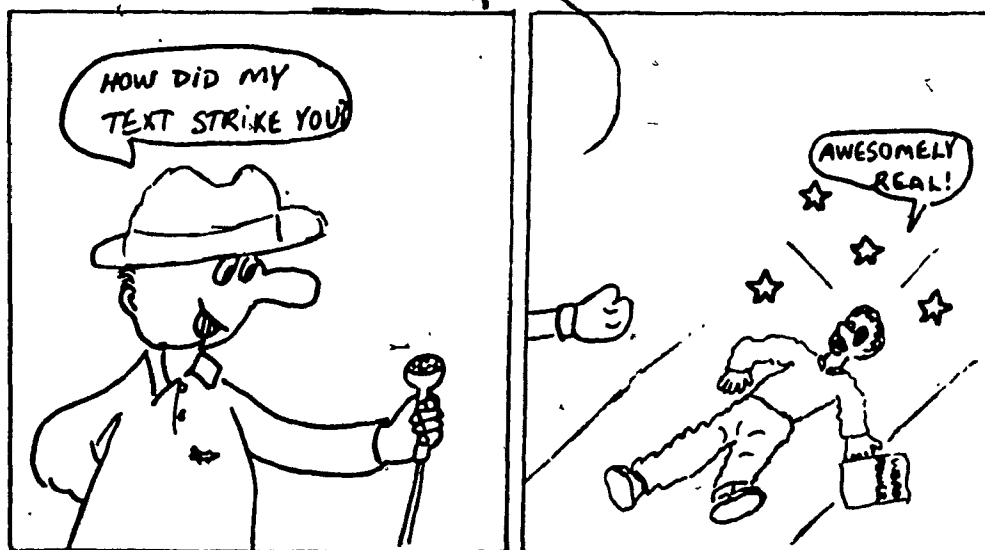
THE REVISER'S JOB

IN SECTION 5 YOU WILL LEARN:

*
* -what basic principles must be respected to achieve a *
* successful translation. *
* *

5. BASIC PRINCIPLES

A good translation is generally thought to be one that conveys the same message in the target language and causes the same reaction in the source-language and target-language audiences. Knowing this, however, will not enable you to decide for yourself whether your translation is correct. Can you see yourself reading your text to a speaker of the target language and asking:



More specific criteria are needed so that we can define what constitutes a good translation and can assess whether the translated text is successful. In Pratique de la révision (A Practical Guide to Bilingual Revision 1980), Paul Horguelin presents five criteria:

1. Accuracy
2. Correct usage
3. Transparency
4. Tone
5. Audience appropriateness

To this list, we can add another one that de Buisseret (1975) and Bénard and Horguelin (1979) stress:

6. Economy

We will now look at the criteria individually in order to see what each entails.

5.1. ACCURACY

Some of the meaning will be lost through omissions, mistranslation, inaccurate statements, or incoherence. Find what elements make the following translations inaccurate:

a) Silver and platinum prices are expected to outperform gold this year.

*L'argent et le platine prévoient éclipser le prix de l'or.

b) Le chien avait choisi de faire une de ses haltes caractéristiques au milieu de la route.

*The dog was doing one of his standing ovations in the middle of the road

*The dog stopped to do one of his usual things down

the middle of the road.

c) When the warden came to take him to the firing squad Gary Gilmore, the murderer executed in Utah in 1977 told him: "Let's do it."

*"Faisons l'amour."

d) British actor John Le Mesurier dictated to his wife his own death announcement.

*L'acteur britannique fit publier un arrêt de mort dédié à sa femme.

*L'acteur anglais John Le Mesurier annonça séchement à sa femme la nouvelle de sa mort.

[Trivia corner: does "British" = "anglais"?]

5.2. CORRECT USAGE

Spelling, grammar, syntax, and punctuation must be correct.

a) *twenty dollars

b) *She doesn't want nothing.

c) *I got to a public road using a car.

d) Do you want to say: "Don't eat! Fast." or

"Don't eat fast."

You must also avoid, unless you want to retain the tone of the original, regionalisms (joual, for instance); specialized jargons; and barbarisms (giving a word a meaning it does not have). e.g. "J'ai amené mes affaires."

5.3. TRANSPARENCY

Your reader must not get the feeling that your text is translated. For instance, "sérieusement blessé" will be understood by French speakers, but a more natural translation of "seriously injured" would be "grièvement blessé." Without your noticing it, a text may be full of little hints that give away the fact that the text is translated. Your text must also be cohesive. As we saw in section 4.2., an outline may help you.

As we have seen in section 2, some words are more likely to collocate than others, thus we will be able to anticipate the occurrence of certain words. The inability to choose the most likely collocating word when translating will often give away the fact that a text has been translated. Train your ear for collocations. A queen "abdicates", but a chairman "resigns"; there are "ace pilots", "top sales reps", and "foremost violinists", but no *"ace violinists"!

Exercise XIV: COLLOCATION

In this exercise, judging from the context, choose a word that collocates naturally.

1. Les accusations étaient _____ de tout fondement.

2. Les étudiants étaient exaspérés par les nombreux tics _____ du professeur.
3. Tout compte _____, nous avons agi sagement en n'y allant pas.
4. Compte _____ des circonstances, il nous serait fort difficile de nous prononcer.
5. S'il n'avait pas fait amende _____, il se serait fait clouer le _____.
6. Pourquoi faut-il que vous en fassiez une _____ sine qua non?
7. Il regarda la question et s'exclama: "Ce problème est un jeu _____."
8. Si 1896 et 1904 furent des années _____, pourquoi pas l'an 1900?
9. Le syndicat et l'administration ont voulu faire table _____ sur tous les ennuis du passé avant de commencer à négocier.
10. Les enfants riaient aux _____ de voir le clown imiter Rambo entrant dans une Caisse Populaire.

11. Le commissaire _____ l'enquête.

12. Il ne savait trop. D'abord, il a _____ les sourcils, puis il a _____ la tête en signe de dénégation.

13. Mon vieux, tu dépasses les _____!

14. Pourquoi faut-il toujours que je sois le bouc _____?

15. Vous n'êtes pas obligés de me _____ noise.

Exercise XV

Here are further examples of collocation, this time in English. Attempts to translate words like "groupe" or "troupeau" offer a high potential for errors. Can you explain briefly the likely collocations?

1. A herd

2. A crowd

3. A mob

4. A tribe

5. A school

6. A pack

7. A clan
8. A flock
9. A posse
10. A band

5.4. TONE

5.4.1. Register

Every speaker masters different ways of using his mother tongue. Here are some typical situations that would require you to use different types of language. You are:

- a student giving an oral report;
- a student talking to classmates at the cafeteria;
- a daughter or son talking to your parents;
- a part-time employee talking to customers;
- a part-time employee having a beer with fellow workers;

and the list goes on. There are variations in the way you use language in each of these circumstances. You would never think of saying "Hello dear" to a customer, nor would you use "Dear Sir", or "Dear Madam" when addressing your parents. Furthermore, you will notice that words like "requesting", "sending", and "authorizing" are more likely to be found in business texts than in scholarly materials. This is called the REGISTER. The existence of this

phenomenon makes the translator's task more difficult because he must be aware of the range of choices that are available. Given similar circumstances, what expressions will be equivalent in both French and English?

5.4.2. Levels of Language



The next element that you must consider in order to respect the tone is the **LEVEL OF LANGUAGE**. Compared to **REGISTER**, where selecting the appropriate term in a series of synonyms depends on the situation you are in (point of view), the **LEVEL OF LANGUAGE** makes you select a word for what it connotes: the emotional charge it conveys. e.g. "hit the can" does not sound like "go to the bathroom" even if both expressions mean the same.

Respecting the author's original level is not easy. You will be sorry you were not born in earlier generations, because in the past, any text that was translated was automatically improved towards a formal level of language. This gave rise to "les belles infidèles", translations that

had style and quality writing, but did not respect the author's expression of nuances or subtleties through the use of different levels. Today this has changed. It is widely recognized that meaning is achieved through more than just words and structures. In translation you must therefore attempt to reproduce the original tone. De Buisseret [1975] states that translating "They're short on balls" by "Ils sont peureux" will destroy the author's intentions.

 * NOTE: English is often more informal than French. *
 * For instance, on a business call, you will not be *
 * surprised to hear "Voulez-vous patienter un instant, *
 * s'il vous plait?", whereas in a similar case, you will *
 * not be offended to hear "Hold the line, please." Of *
 * course, Québec's French being strongly influenced by *
 * English, you are likely to hear "Gardez la ligne.", *
 * just as "tu" is used more freely in Québec than it is *
 * in France, thus making North American French slightly *
 * more informal than that of France. *

What are the levels we can recognize in French and in English? Let's take two examples and see what can be determined: "police" and "auto".

What are the equivalent terms you can think of?

French: _____

English: _____

French: _____

English: _____

What do we get if we chart them?

<u>French:</u>	<u>English:</u>
Littéraire	Literary
Soutenu	Formal
Courant	Informal
Familier	Colloquial
Populaire	Slang (Substandard)

Of course, the "police" and "auto" examples were selected because they can exemplify each of the categories.

For some words you can only discriminate between STANDARD and SUBSTANDARD; or between a FORMAL term and its INFORMAL counterpart.

Most newspaper and magazine articles are written in standard English, unless of course, someone is quoted. But even then, the actual words are "sanitized". Here is an example taken from The Gazette (12.11.85). Dieter Brock, L.A. Rams quarterback is talking to reporters:

"Reporter: -Do you feel vindicated after last week's attacks?

It's up to you bleepers [sportswriters] to make that bleeping decision, Brock growled.

That was the only ungentlemanly thing Brock said in

his post-game comments, and what the heck, he had it coming."

As you can see, actual improvement of quoted statements is commonplace in newspaper writing. It would therefore be unlikely to read something like;

"Like hell I'm a liberal," ejaculated Reagan.



Such contrasts between the levels ("hell": colloquial; ~~"ejaculated"~~: literary) are found mostly in literature, not in scientific texts or popular magazines.

The translation of levels has certainly struck you in movies for instance, where a tough New York guy ends up speaking with what appears to you as an affected Parisian accent in the dubbed French version.

The same problem commonly arises in plays. In fact, American plays are often adapted rather than translated into Québécois.

5.4.3. Style

The third aspect that you must respect in order to achieve the right tone is the STYLE. For J.D. Palmer, (1978) "Style is seen as a subvariety of register." It is the statistical trend of linguistic markers (for instance, scientific reportage making use of the passive voice almost 2/3 of the times that verbs are used) in

relation to the register we are studying. Are the author's sentences usually long, or short (like Hemingway's and Camus's for instance)? Are most sentences formal or informal? Answering all such questions is a task requiring a lot of intuition, a lot of work, or both.

5.4.4. Intended Tone

Finally, is the text humorous, business-like, scholarly? Try to respect the TONE that is intended.

The following exercises should help you become aware of the problems related to selecting the right lexical unit (sesquipedalian way of saying "term"). But these problems are merely the infinitesimal tip of the iceberg. Years of reading different types of literature, novels, science magazines, popular magazines, and trash will enable you to feel whether a paragraph has been reprinted from National Geographic, Reader's Digest, Mad, or Time.

Exercise XVI

Notice how English possesses numerous apparently synonymous words, that differ according to the context in which they are used. Sometimes, the difference lies in the REGISTER (legal, medical, journalistic, business talk). sometimes it lies in the LEVEL OF LANGUAGE, and sometimes it has to do with STYLE.

In this exercise, translate the sentences and decide on an equivalent form that respects the tone of the source language.

1. a) Do you recollect how much we have received?

b) Just recall a pleasant experience from your childhood.

2. a) Given the nature of the topic at hand, your suggestion is preposterous.

b) Jason's passion for oneupmanship is utterly aburd.

3. a) In the continued debate about missiles, the Europeans are in a profound state of prevarication.

b) Let's say farewell to this falsehood! Our organization

is a fallacy: we must disband.

5. a) This mercurial gentleman might not be the best candidate.

b) Fickle youth were strolling down New York's raffish East 14th Street.

6. a) My residence is located in Upper Outremont.

b) Unsafe dwellings will be demolished.

7. a) There is a major flaw in your theory.

b) When we bought the VCR, we were not aware of its built-in defects.

c) I am not being sycophantic, the Premier does have shortcomings, but he will overcome them.

8. a) The document incriminating the Member for Labelle was proven to be a sham.

b) The Martian invasion, seemingly broadcast live, turned out to be a hoax.



c) As usual, the Friday afternoon bomb threat was a student's prank.

9. a) A dozen glasses were smashed when we moved.

b) The space-shuttle was pulverized.

10.a) Searchers sighted the stray child briefly before he disappeared behind the bush.

b) The kids peeked into the room to see whether their dad had put on his Santa costume.

11.a) The behavior of hirundo rustica was closely monitored.

b) The tots were watching the swallows.

12.a) The survey found that the Lightbowns' fence encroached nearly 15 cm on the land of the Upshurs.

b) "Don't you move beyond this limit or your buttocks will feel awfully sorry."

13.a) The cholecystectomy will take place 3 months after parturition.

b) We'll have to remove your gallbladder 3 months after childbirth.

14.a) Nick Danilooff claimed KGB's entrapment.

b) John DeLorean wanted to prove that the FBI had framed him.

15.a) The theory purports that all known particles are composed of 12 different types of hypothetical particles named "quarks".

b) Randall claims that Dr. White is a quack.

Exercise XVII

This exercise deals strictly with levels. Can you translate the sentences in such a way that the authors' level of language is respected?

1. a) Il est décrissé de la vie. _____
- b) Il est déprimé. _____
- c) Le spleen l'envahit. _____

2. a) Le bonhomme Latulippe vient de lever les pattes.

b) Madame Larose est morte. _____

c) Monsieur Lafleur est décédé. _____

d) Madame Laviolette nous a quitté. _____

3. a) Matt Le Smatte s'est fait câlisser en tôle.



b) On a mis Gérard en prison. _____

c) Virginie a été incarcérée. _____

4. a) Ils arrêtent pas de se chicaner. _____

b) "Cessez de vous quereller." _____

5. La congestion en périphérie cause de sérieux maux de tete
aux automobilistes.

6. Ca m'a coûté six piastres et quart.

7. Les bactéries sont à l'origine de la synthèse de
certaines vitamines et empêchent certains envahisseurs
pathogènes de venir s'installer dans le tube digestif.

8. Jean-Guy est un drôle de numéro.

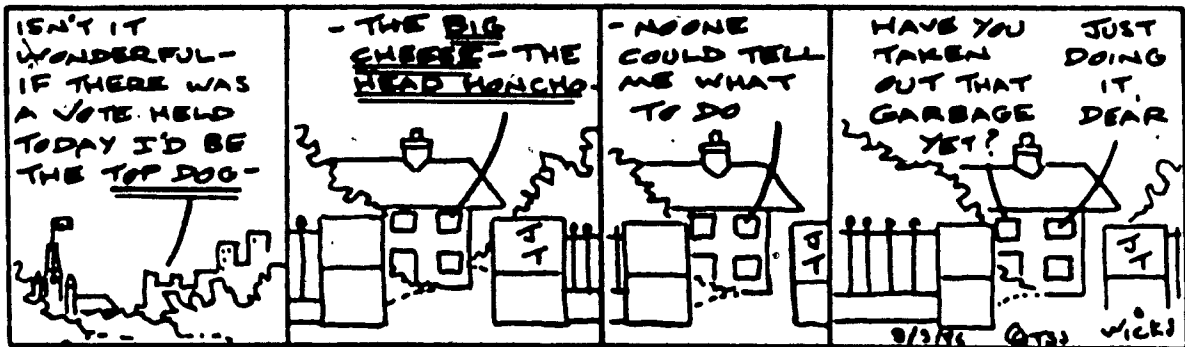
9. Ils sont après étudier le document.

10. Veuillez agréer, Madame, l'expression de mes sentiments respectueux et dévoués.

11. Ben Wicks Sept. 9-86 The Gazette

Outcasts

By Ben Wicks



12. I was really pissed off when that jerk asked me out.

13. The protagonist read the telegram: "Break a leg!"



14. He reclined on his couch in the sitting-room and

extinguished the light.) (T. Hardy. Tess of the d'Urbervilles p.305).

15. Intelligence of Mr. Hindley's arrival (...) drove Catherine to her chamber. (E. Brontë. Wuthering Heights p. 111).

Exercise XVIII

In the following pages, you will look at some excerpts from the works of major writers and try your skills at translating.

1. Underline the elements that help you determine the level of language used by the writer.

2. Translate these elements, making a special effort to preserve the register, level and tone of the source language.

3. Compare your version with that of professional translators and discuss which version appears to be the more successful. You can use all of the criteria listed in this section.

TEXT A-1

Chapter 32

One day when I was busy with my books and Mr. Pocket, I received a note by the post, the mere outside of which threw me in a great flutter; for though I had never seen the handwriting in which it was addressed, I
5 divined whose hand it was. It had no set beginning, as Dear Mr. Pip, or Dear Pip, or Dear Sir, or Dear Anything, but ran thus:

I am to come to London the day after to-morrow by the midday coach. I believe it was settled you
10 should meet me? At all events Miss Havisham has that impression, and I write in obedience to it. She sends you her regard. -Yours, Estella.

C. Dickens, Great Expectations. p.279

TEXT B-1

HIGGINS: (...) Why, this is the girl I jotted down last night. She's no use: I've got all the records I want of the Lisson Grove lingo; and I'm not going to waste another cylinder on it. (To the girl) Be off with you:
5 I dont want you.

THE FLOWER GIRL: Dont you be so saucy. You aint heard what I come for yet. (To Mrs. Pearce...): Did you tell him I come in a taxi?

MRS PEARCE: Nonsense, girl!— what do you think a
10 gentleman like Mr. Higgins cares what you came in?

THE FLOWER GIRL: Oh, we are proud! He aint above giving lessons, not him: I heard him say so. Well; I aint come here to ask for any compliment; and if my money's not good enough I can go elsewhere.

15 HIGGINS: Good enough for what?

THE FLOWER GIRL: Good enough for ye-oo. Now you know, dont you? I'm come to have lessons, I am. And to pay for em te-oo: make no mistake.

HIGGINS (stupent): Well!!! (Recovering his breath with a gasp) What do you expect me to say to you?
20

THE FLOWER GIRL: Well, if you was a gentleman, you might ask me to sit down, I think. Dont I tell you I'm bringing you business?

HIGGINS: Pickering: shall we ask this baggage to sit
25 down, or shall we throw her out the window?

THE FLOWER GIRL: (...) Ah-ah-oh-ow-ow-ow-oo! (...) I

wont be called a baggage when Ive offered to pay like
any lady.

G.B. Shaw. Pygmalion. Signet: New York. pp. 17-18.

TEXT C-1

I walked up the steps and was about to ring the bell when I saw a big mulatto woman staring at me through the window. Oh, hell, I thought. This is a whorehouse... I stopped. The woman smiled. I turned
5 around and went back down the walk. As I neared the street, I looked back in time to see the woman's face leave the window. A moment later she appeared in the doorway.

"Come here, boy!" she called to me.

10 I hesitated. Goddamp, I've run into a whore right off.

"Come here, boy," she commanded loudly. "I'm not going to hurt you."

I turned and walked slowly toward her.

15 "Come inside," she said.

I stared at her a moment, then stepped into a warm hallway. The woman smiled, turned on the light and looked at me from my head to my feet.

"How come you was walking past this house so
20 many times?" she asked.

"I was looking for a room," I said.

"Didn't you see the sign?"

"Yes, ma'am."

R. Wright, Black Boy. pp. 228-229.

TEXT D-1

Len contorted his face, his smile an anaemic parody of cynical sarcasm. "You're like all the rest of them, you're a sophist," he said in a quaveringly savage voice. "You're twisting the truth. Let's stick
5 to the facts, shall we, dear? I didn't seduce you, really, it was ..."

"That doesn't matter," Ainsley said, her voice rising. "You thought you ..."

"For God's sake can't you be realistic!"
10 Leonard shrieked.

Marian had been sitting quietly, looking from one to the other, thinking how peculiarly they were acting; so out-of-control. Now she said, "Could you please be a little less noisy? The lady down below
15 might hear."

"Oh, screw the lady down below!" Len roared.

This novel idea was so blasphemous and at the same time so ludicrous that both Ainsley and Marian broke into horrified and delighted giggles. Len glared
20 at them. This was the final outrage, the final feminine insolence - after putting him through all that, she was laughing at him! He snatched up his coat on the back of the chesterfield and strode towards the stairs.

25 "You and your goddam fertility worship can go straight to hell!" he shouted, plunging downstairs.

M. Atwood, The edible woman. pp. 213-214

TEXT E-1

Frank was wearing his band uniform. They had stripped the shit-brown pants (with the death-gray stripe down the leg) clean off him. Frank's underwear was yanked down to his ankles. The jacket of his band uniform had been tugged up to the middle of his chest; one silver epaulette floated free in the mud puddle, alongside Frank's face, and his silver cap with the brown braid - almost indistinguishable from the mud itself - was squashed under Harold Swallow's knee.

10 Harold held on to one of Frank's arms, fully extended; Lenny Metz stretched Frank's other arm. Frank lay belly down with his balls in the heart of the mud puddle, his astonishing bare ass rising up out of the water and submerging again, as Chipper Dove pushed it

15 down with his foot, then let it up, then pushed it down. Chester Pulaski, the blocking back, sat on the backs of Frank's knees with Frank's ankles locked under his arms.

"Come on, hump it!" said Chipper Dove to Frank.

20 He pushed down on Frank's ass and drove him deep into the mud puddle again. The football cleats left little white indentations on Frank's ass.

"Come on, you mud-fucker," said Lenny Metz.

"You heard the man - hump it!"

J. Irving, The Hotel New Hampshire. p. 81.

TEXT F-1

The evening after the funeral, my young lady and I were seated in the library; now musing mournfully, one of us despairingly, on our loss; now venturing conjectures as to the gloomy future.

5 We had just agreed the best destiny which could await Catherine, would be a permission to continue resident at the Grange, at least during Linton's life: he being allowed to join her there, and I to remain as housekeeper. That seemed rather too favourable an
10 arrangement to be hoped for, and yet I did hope, and began to cheer up under the prospect of retaining my home, and my employment, and, above all, my beloved young mistress, when a servant - one of the discarded ones, not yet departed - rushed hastily in, and said,
15 "that devil Heathcliff" was coming through the court, should he fasten the door in his face?

E. Brontë, Wuthering Heights. p. 317.

TEXT A-2

CHAPITRE XXXII

Un jour que j'étais plongé dans mes livres de travail, je reçus une lettre dont l'enveloppe seule me jeta dans le plus grand émoi; car, sans avoir jamais vu cette écriture, je devinai quelle main l'avait tracée. La
5 lettre ne commençait point par: Cher monsieur Pip, ni par cher Pip, ni par Cher monsieur, ni par quoi que ce fût de ce genre, mais disait simplement:

J'arriverai à Londres après-demain par la diligence de midi. Il était convenu, je crois, que vous viendriez
10 me chercher? C'est, en tout cas, l'impression de miss Havisham et j'écris pour me conformer à son désir. Elle vous envoie son meilleur souvenir. Bien à vous.

Estella.

C. Dickens, De grandes espérances. p. 337.

Translated by P. Leyris.

TEXT B-2

HIGGINS: (...) Mais c'est la jeune fille que j'ai notée dans mon carnet hier soir. Elle m'est inutile. J'ai tous les documents qu'il me faut sur le jargon de Lisson Grove; et je ne vais pas perdre un autre
5 cylindre pour ça. (A la jeune fille) Allez, filez, je n'ai pas besoin de vous.

LA MARCHANDE DE FLEURS: Soyez pas si impertinent. Vous savez pas encore pourquoi que j'viens. (A Mme Pearce qui attend, à la porte, de nouvelles instructions)
10 Est-ce que vous y avez dit que j'suis venue en taxi?

MME PEARCE: Ne dites pas de bêtises, ma fille! Croyez-vous qu'un monsieur comme Monsieur Higgins se soucie de savoir comment vous êtes venue?

LA MARCHANDE DE FLEURS: Oh là là! C'que nous sommes
15 fière! C'est pas lui qu'est trop fier pour donner des leçons; j'l'ai entendu l'dire. Et moi, vous savez, j'suis pas venue ici pour demander qu'on me fasse des grâces; et si mon fric n'est pas assez bon, j'peux le porter ailleurs.

20 HIGGINS: Assez bon pour quoi?

LA MARCHANDE DE FLEURS: Assez bon pour vous, pardi. Vous l'savez t'y maintenant? J'suis venue pour prendre des leçons, moi. Et pour les payer aussi, qu'on ne s'y trompe pas.

25 HIGGINS (stupéfié): Ma parole! (Retrouvant sa respiration avec un sursaut.) Que voulez-vous que je

vous dise?

LA MARCHANDE DE FLEURS: EN bien, si que vous étiez un monsieur comme y faut, vous pourriez m'dire de
30 m'asseoir, je crois. Est-ce que je vous dis pas que j'viens vous proposer une affaire?

HIGGINS: Dites donc, Pickering, faut-il prier cette roulure de s'asseoir ou faut-il la jeter par la fenêtre?

35 LA MARCHANDE DE FLEURS: (...) Oi-oi-oi-ha-ya-yaou-iou! (...) J'veux pas qu'on m'appelle une roulure quand j'ai z'offert de payer comme n'importe quelle dame.

G.B. Shaw, Pygmalion. pp. 284- 285. Translated by A. & H. Hamon.

TEXT C-2

Je gravis les marches du perron et je m'apprêtais à sonner quand j'aperçus une grosse mulâtresse qui me regardait à travers la fenêtre. Oh! zut, pensai-je, c'est un bordel. Je m'arrêtai. La femme sourit. Je
5 fis demi-tour et redescendis les marches. En approchant de la rue, je me retournai à temps pour voir la femme quitter la fenêtre. Un moment après elle se montra sur le seuil.

"Viens ici mon garçon!" m'ordonna-t-elle d'une voix
10 tonnante.

J'hésitai. Nom de Dieu, je suis tombé du premier coup sur une putain...

"Viens ici, mon garçon! m'ordonna-t-elle d'une voix de stentor. Je ne te ferai pas de mal."

4. 15 Je fis demi-tour et m'avançai lentement vers elle.

"Entre", fit-elle.

Je la regardai un moment, puis je pénétrai dans un vestibule confortable et chaud. La femme sourit, fit de la lumière et m'inspecta des pieds à la tête.

20 "Comment ça se fait que t'es passé et repassé tant de fois devant la maison? demanda-t-elle.

-Je cherchais une chambre, répondis-je.

-Tu n'as pas vu la pancarte?

-Si, m'dame.

R. Wright, Black boy. p.352. Trans. M. Duhamel.

TEXT D-2

Len grimaca un sourire qu'il voulait sarcastique.
"Tu es comme toutes les autres, une sophiste," dit-il
d'une voix tremblante de colère. Tu déformes la vérité.
Restons-en aux faits, veux-tu, chérie? Je ne t'ai pas
5 vraiment séduite, c'était...

-Cela n'a pas d'importance, dit Ainsley en élevant
la voix. Tu pensais que...

-Pour l'amour du ciel! Sois donc réaliste!" cria
Léonard.

10 Marian était restée calmement assise, les observant
l'un après l'autre en pensant combien leur comportement
était étrange et excessif. Puis elle dit:
"Pourriez-vous faire un peu moins de bruit? La dame en
bas pourrait entendre.

15 -Oh! la dame d'en bas, qu'elle aille se faire
enculer!" rugit Len.

Cette idée était si blasphématoire, et en même temps
si absurde, qu'Ainsley et Marian éclatèrent d'un rire à
la fois horrifié et ravi. Len les dévisagea. C'en était
20 trop, l'insolence féminine était à son comble: après
l'avoir mis dans un état pareil, elle se moquait de
lui! Il empoigna son manteau qui se trouvait sur le
sofa et se dirigea vers l'escalier. "Toi, et ton culte
de la fertilité, allez au diable!" cria-t-il, en
25 plongeant dans les marches.

M. Atwood. La femme comestible. p. 253.

Translated by H. Fillion.

TEXT E-2

Frank portait sa tenue de musicien. Ils lui avaient carrément arraché son pantalon couleur de merde (avec, sur la jambe, la ganse gris cadavre). Son slip pendait sur les chevilles. Sa veste était troussée bien
5 Au-dessus de la ceinture; une des épaulettes argent flottait au milieu de la boue, plaquée contre son visage, et sa casquette argent à cordelière marron - elle se confondait presque avec la boue - était écrasée sous le genou de Harold Swallow.

10 Harold se cramponnait à l'un des bras de Frank, le maintenant tendu; Lenny Metz tirait sur l'autre bras. Frank gisait, les couilles à l'air, en plein milieu de la flaque, son cul étonnamment nu émergeant par instant de la boue pour replonger aussitôt, tandis que Chipper
15 Dove le repoussait du pied, puis le laissait remonter, pour l'enfoncer de nouveau. Chester Pulaski, assis sur la saignée des genoux de Frank, lui bloquait les chevilles à ceux bras.

-Allez, baise! disait Chipper Dove à Frank.

20 Pesant de tout son poids sur le cul de Frank, il le replongea dans la boue. Les crampons imprimèrent de petites marques blanches sur le cul de Frank.

-Vas-y baiseur de boue, dit Lenny Metz. T'as entendu le chef: baise.

J. Irving, L'Hôtel New Hampshire. p. 92

Translated by M. Rambaud.

TEXT F-2

Le soir des obsèques, ma jeune dame et moi étions assises dans la bibliothèque; tantôt nous rêvions avec tristesse, et l'une de nous avec désespoir, à la perte que nous venions de faire, tantôt nous hasardions des conjectures sur le sombre avenir.

5 Nous venions de tomber d'accord que le sort le plus heureux pour Catherine serait d'être autorisé à continuer de résider à la Grange, au moins durant la vie de Linton, avec permission pour celui-ci de l'y
10 rejoindre, et pour moi d'y rester comme femme de charge. Cet arrangement nous semblait trop favorable pour que nous pussions espérer de le voir réalisé; et pourtant j'espérais, je commençais à reprendre courage à la pensée de rester dans la maison, de conserver mon
15 emploi, quand un domestique - un de ceux qui étaient congédiés, mais qui n'était pas encore parti - entra précipitamment en disant que ce "démon de Heathcliff" traversait la cour: devait-il lui fermer la porte au nez?

E. Brontë, Les hauts de Hurle-Vent, pp. 373-374.

Translated by F. Delebecque.

5.5. AUDIENCE APPROPRIATENESS

After so many examples, let's get back to our "Basic principles". If we sum up, so far, you have been told about ACCURACY, CORRECT USAGE, TRANSPARENCY, and TONE. Our fifth principle is AUDIENCE APPROPRIATENESS: who are you translating for? A professor? A scientific journal? The school's newspaper? Quebecers? French? Americans? British? Answering the above questions will enable you to determine how to translate the text. For instance, translating "Veux-tu une cigarette?" by "Fancy a fag?" will provoke queer reactions in an American audience but will appear perfectly natural in England.

"Je dois passer au pressing avant d'aller au dancing," will not strike a very responsive chord in Quebecers. For most texts, you will have to avoid using regionalisms, trying to find a way of saying things that will be understood throughout the French- or English-speaking worlds.

5.6. ECONOMY

THINK THIN!

Do not translate any parasitic element, or redundancy, nor add any of your own. Remember:

* THE SHORTEST CLEAR VERSION IS ALWAYS THE BEST ONE *

This does not mean that your translated text must be shorter than the original. What it implies is that your text should not be longer than what the vocabulary and the structures of the target language require. Given:

-Vous pouvez louer tout l'équipement pour la pêche au chalet numéro 8;

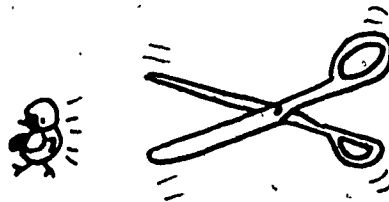
a translation that follows the French structure would not be economical:

-You can rent all the equipment for fishing at cabin number 8.

You can shorten the sentence to:

-Fishing gear can be rented at cabin 8.

CUT! Translation is not a football field. Padding is not necessary.



IN SECTION 6 YOU WILL LEARN:

*
* -the different techniques you can use to
* generate potential solutions when translating.
*

6. TECHNIQUES

Vinay and Darbelnet have outlined some techniques that describe a posteriori (after the translation has been done) what a good translator will achieve intuitively. Even if these techniques are hard to bear in mind consciously while you transfer sentences from the source to the target language, they are worth considering since they might help you look for other possibilities on days where you want to improve your translated text.

REMEMBER: All of the following techniques are sometimes compulsory, sometimes optional. In cases where the possible translation is optional, there will be many acceptable solutions. It is up to you to select a suitable one.

6.1. LITERAL TRANSLATION

Literal translation is used when the solution seems the only one and is back-translated literally.

e.g. Jack slept 8 hours. --->

Be extremely careful in using this method.

as you can rarely translate literally.

It can be successful in some cases like BORROWINGS where you are faced with a new word (with the rapid development of technology, this happens often) that does not exist in the target language. In cases like this you simply

borrow from the source language. Many words came into English and French that way: "coup", "reverie", "chauffeur" have become English while "parking", "steak", and "rock" are commonly used in French.

Borrowings are compulsory for the names of organizations that do not have an official translation: "Food and Drug Administration", and "l'Office de la langue française" will not be translated; but l'ACNOR (L'Association canadienne de normalisation) becomes the CSA (Canadian Standard Association). One general rule we can state is that the names of U.S. and Québec government agencies are not translated (Most translators give a suggested, unofficial translation in parentheses following the borrowed foreign-language title.); and that the Canadian government agencies have bilingual names (Do not come up with your own translation! Find the official one. How? The blue pages in the phone book can help you. If you cannot find the information, ask a reference librarian.) The names of international organizations are usually translated: ONU/UNO; OTAN/NATO; CEE/EEC.

Borrowings can be unsuccessful when you use CALQUES. A calque hides the inability to come up with the right word or expression. It is usually a mistake.

e.g. cuiller à table. --->

6.2. TRANSPOSITION

With this technique, a part of speech (noun, verb, etc.) in the source language is replaced by another part of speech in the target language.

Transposing is always a choice over other possible methods.

e.g. after he comes back --->

Others are compulsory transpositions:

e.g. dès son lever _____ but
back-translation will yield other possibilities, _____

There are various types of transpositions for which Vinay and Darbelnet give examples. Here are a few:

a) Adverb/Verb

He merely nodded. --->

He will soon be back. --->

b) Past Participle/Noun

...in his cupped hand, --->

easily rubbed off --->

c) Adjective/Noun

In the early 19th c. --->

d) Adjective/Adverb

The full purchase price will be refunded. --->

For more, refer to Stylistique comparée de l'anglais

6.3. MODULATION

Modulation will be used for expressions that cannot be translated as such. While "transposition" applies to changes in grammatical categories (parts of speech), "modulation" implies a change in the point of view.

For example:

a) ABSTRACT/CONCRETE (Also regarded as SAVANT/POPULAIRE)

une éolienne ---->

hydrofuge ---->

immigrant reçu ---->

sanctuaire aviaire ---->

b) MEANS/RESULT

firewood ---->

firing squad ---->

c) PART/WHOLE

tir au poignet ---->

Ca vaut le détour. ---->

as the crow flies ---->

word processing ---->

d) PART/ANOTHER PART

-trou de la serrure ---->

offhand ---->

e) OPPOSITE POINT OF VIEW

Come out of the rain. --->

dépliant. --->

f) DIFFERING PERCEPTIONS

mille-pattes --->

dans le mille --->

les aiguilles d'une montre --->

chapeau melon --->

snap dragon --->

hummingbird --->

sky-diving --->

jet lag --->

g) GEOGRAPHY

cochon d'Inde --->

encre de Chine --->

It's all Greek to me. --->

h) CHANGE OF SYMBOL OR COMPARISON

L'heure entre chien et loup --->

To beat about the bush. --->

You can't teach an old dog new tricks. --->

A horse of a different color. --->



EQUUS BURCHELLI



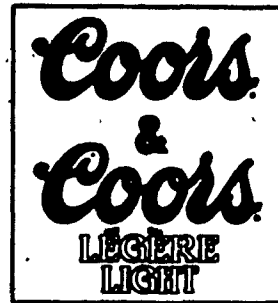
6.4. EQUIVALENCE

When it is not possible to translate a word or expression by using any of the above suggestions, it is necessary to find an equivalent term in the target language.

e.g.



**ENFIN CHEZ NOUS,
LES GRANDES
AMÉRICAINES!**



**THE LONG NECKS
ARE HERE!**

Exercise XIX

Can you think of equivalent terms or expressions for the following? The exercise is ripe with food for thought.

1. Canada must tread carefully if they are to avoid becoming cannon fodder for the superpowers.

2. So, you've been playing hooky from school.

3. I have other fish to fry.

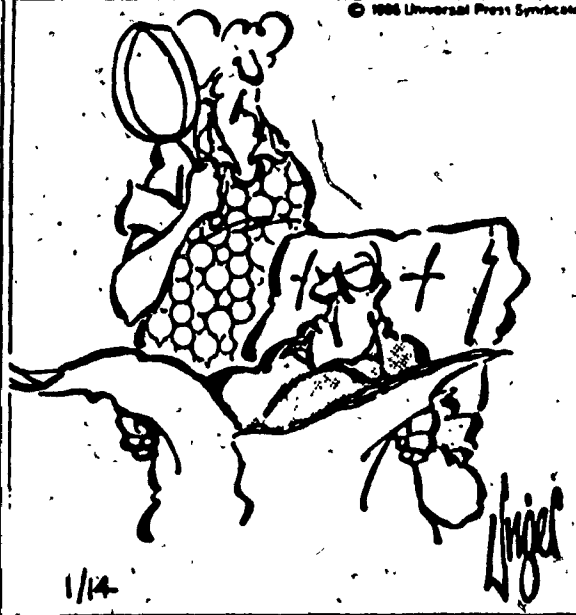
4. "Herm, did you say you wanted your eggs sunny side up?"

"No, I want them over."

Herman

By Jim Unger

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1/14

"You said you wanted your
eggs over. Well, they're over
the back of the stove."

5. "Come and get it."

6. "Enjoy your meal."

7. "Bring me a Super-Jumbo pizza, with the works... and a diet Pepsi."

8. Le fonctionnaire n'a pas mâché ses mots!

9. L'hôtel affichait "Complet."

10. Au comptoir on voyait:

Prière de remettre
la clé en sortant.

11. "Sors de la lune!"

12. Bientôt à l'affiche ...

13. Dans les parcs nationaux:

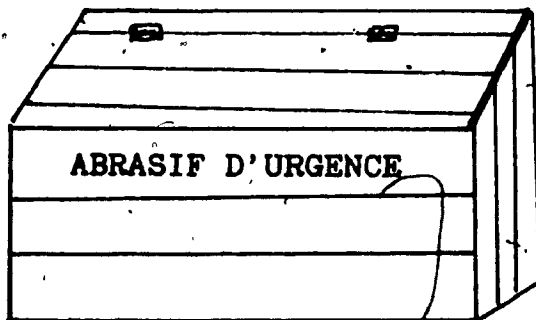
Il est interdit de
nourrir les animaux.

14.

Réservé au
personnel



15.



6.5. COMPENSATION

This is a stylistic detour required to keep the same tone in a translated text. It happens when you come across something that does not exist in the other language: part of the meaning is not covered; sound effects (e.g. "Pour qui sont ces serpents qui sifflent sur vos têtes?"); or metaphors. Compensation often gives the translator some room to be inventive. If you cannot restore the balance of the text by compensating exactly where the problem arises, you may make changes to elements that appear later in the text so that the overall text conveys the same tone. You should not expect all of the elements to be on a par because the lexical systems of French and English are often mismatched. Ultimately, it is the general feeling suggested by your text that counts.

a) French "tu" into English.

-Use the first name or the nickname.

e.g. Vous pouvez me dire "tu". --->

-Use other familiar terms ---> "buddy",
"pal", "love", etc.

-Vouvoiement: can be translated by polite terms:
"Sir", "Madam".

b) Like/love

e.g. I like your friend. --->

--->

--->

c) Sportif

e.g.: Il est très sportif. --->

--->

--->

Exercise XX

How would you solve the following problems?

1. The Yang Tze Kiang river
2. On apercevait une dizaine de tacons.
3. He was drinking water out of a mug.
4. He looked comfortable sitting on a big chair.

6.6. OTHER TECHNIQUES

If you still cannot find solutions after having tried all of the above techniques, Newmark (1981:30-31) suggests diverse possibilities.

6.6.1. Componential Analysis

COMPONENTIAL ANALYSIS means that you try to find what the word suggests to people by asking them what the

word means to them. e.g. Politician:

good 1 2 3 4 5 6 7 bad

passive 1 2 3 4 5 6 7 active; etc.

As a result, if you have to translate "pooped", you will realize that "vanné" is a more likely solution than "fatigué" because the context in which "vanné" is used in French is closer to that of "pooped" than "fatigué" is.

6.6.2. Definition or Paraphrase

You may have to explain the meaning: "ROM, de l'anglais 'Read-only memory', signifie que l'information ne peut être effacée ou changée."

6.6.3. Expansion or Contraction

When the translation units of the source language are smaller or larger than those of the target language.

veteran --->

nod --->

scrap iron --->

IN SECTION 7 YOU SHOULD:

```
*****
*
* -become aware of the elements that contribute to the
* coherence of a text;
*
*
* -become able to organize a text logically;
*
*
* -be able to understand the main ideas in a text;
*
*
* -learn to avoid barbarisms and solecisms in French;
*
*
* -apply to translating into French the points that
* have been made so far.
*
*****
```

7. TRANSLATING INTO FRENCH

7.1. UNDERSTANDING HOW TEXTS ARE ORGANIZED

In translation, the rules of composition apply: any text that you write must show COHERENCE. Coherence in a text demands a logical arrangement of ideas. Unfortunately, not all of the published materials are logically developed. In some cases, your task as a translator may be to improve the clarity of the original. Some logical structures that you may select for a text include: 1) chronological; 2) cause/effect; 3) order of importance; 4) comparison; 5) illustration of the different aspects of a given situation or thing; or any other coherent development you choose. In determining whether a text has achieved coherence, you must try to answer the following questions:

a) Are there TRANSITIONAL WORDS ("mots charnières" in French) that enable you to follow the structure of the text?

TRANSITIONAL EXPRESSIONS are used:

- to add ideas: and, moreover, a second method, likewise, also...
- to contrast ideas: but, yet, nevertheless, however, conversely, on the other hand...
- to show time: now, then, meanwhile, next, earlier...
- to show place: here, there, nearby, overhead, in the distance...
- to show order: next, secondly, in conclusion, to begin with...

-to show result: hence, therefore, thus, accordingly...

(Of course, the above list is not restrictive. It can be expanded immeasurably.)

b) Are there any key words that are repeated so as to achieve coherence?

c) Are pronouns or demonstrative adjectives (this, that, these, those) used to establish coherence by replacing nouns from previous sentences?

d) Can the sequence of tenses help you to see the logical development?

Exercise XXI

1. Reconstruct logically the texts that follow and determine whether they have achieved coherence.

2. State what elements in each sentence have helped you to organize the texts.

TEXT A

This process is repeated less and less frequently as an individual gets older and larger.

Immediately after molting, the wrinkled, soft crab takes up water and swells to its new size in a few hours.

Since their shell is hard, crabs, like lobsters and other crustaceans, must molt to grow.

Between molts, the crab builds more organic tissues and prepares a new shell under the old one.

Crab growth

Then, the soft shell gradually hardens as more muscles and other tissues grow inside.

Molting (ecdysis or shedding) is a process by which an animal gets rid of an old shell in order to grow in size.

When this process is completed and the conditions are suitable, the body shell splits at the back and the crab molts by backing slowly out of the shell.

Adapted from Bailey, R.. (N.D.). The Atlantic Snow Crab.

Ottawa: Communications Branch, Department of Fisheries and Oceans. pp. 4-5.

TEXT B.

Meanwhile, brain researchers have found out much about the small-scale and large-scale hardware of the brain.

Programs were devised whose "thinking" was to human thinking as a slinky flipping end over end down a staircase is to human locomotion.

As a result, we have acquired, in the last twenty years or so, a new kind of perspective on what thought is, and what it is not.

It was only with the advent of computers that people actually tried to create "thinking" machines, and witnessed bizarre variations on the theme of thought.

New perspectives on thought.

All of a sudden the idiosyncracies, the weaknesses and powers, the vagaries and vicissitudes of human thought were hinted at by the new-found ability to experiment with alien, yet hand-tailored forms of thought - or approximations of thought.

Hofstadter, D.R. (1979): Gödel, Escher, Bach: An eternal Golden Braid. New York: Random-House. p. 337.

7.2. BILINGUAL PRECIS.

Being able to outline the main ideas of a text is an important quality in translation. Because you are students, this is a task that is essential every time you read a document, take class notes, or watch an audio-visual production. The mastery of this skill can be verified in PRECIS-WRITING. Précis-writing ("contraction de textes" in French) is a brief summary of the essential points in a text, generally one-third the length of the source text.

In a text on the objectives of précis-writing, Judith Woodsworth describes the steps required to achieve a well-written précis:

1. Understanding

- reading and comprehension;
- analysis of context, purpose, style, and form;
- evaluation of ideas;
- organization: a plan is drawn up.

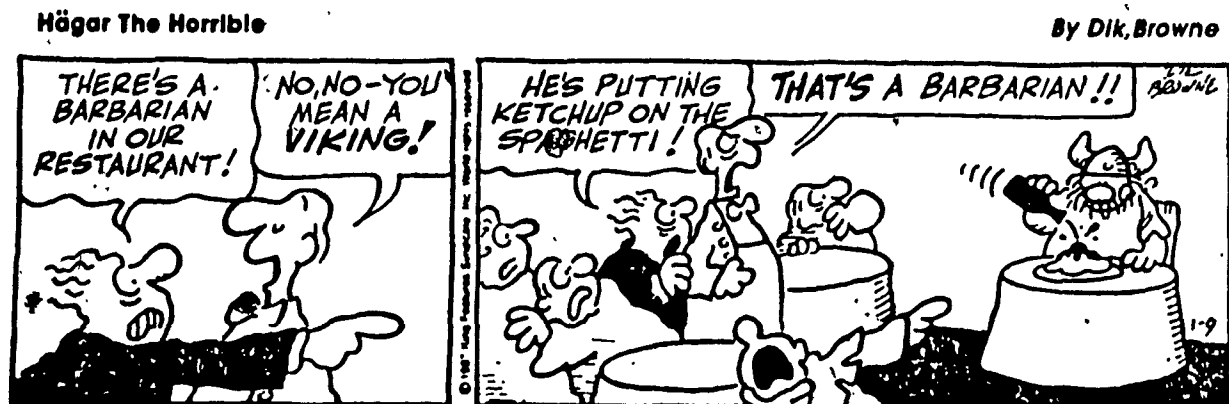
2. Composition

- draft in the writer's own words;
- in the case of a bilingual précis, terminological research for equivalents;
- revision, checking for accuracy in message and tone.

Many students taking Translation I will eventually attend university in English, where they will be required to read documents or watch audio-visual material in English.

They will have to be able to take notes and, in many cases, translate. Thus, for today's lesson, we will replace the "reading" by "listening" as you will no doubt volunteer to follow the above prescriptions in your first attempt at précis-writing. All you have to do now is relax and watch the presentation.

7.3. BARBARISMS AND SOLECISMS



BARBARISM refers to the inappropriate use of a word, either by confusing the meaning, or distorting the word [often referred to in English as MALAPROPISM from Mrs. Malaprop (mal à propos), a character in Sheridan's The Rivals, who often confused words. Modern examples include "He sticks to her like a leash (leech)"; "Teaching is a sedative (sedentary) profession."]. It is recognized as bad usage. In translation you have to be careful, as writing requires the use of appropriate terms, which is not something we pay a lot of attention to in everyday conversation. Common examples that may make you feel like a

barbarian are: *Il est accumulé au pied du mur; *Quelqu'un a fait une rasade dans mes biscuits.

SOLECISM refers to problems of syntax: *Je l'ai appris de d'autres sources.

Let's see how well you fare in correcting French.

Exercise XXII

Correct the barbarisms and solecisms in the following sentences.

1. Louis est un dalmatien qui fait pas la différence entre le bleu et le vert.

2. Bien que je le connais depuis six mois, j'étais pas au courant de son infractus.

3. Nous avons joui d'une mauvaise température pendant toutes nos vacances.

4. Nous pensions de partir demain.

5. La rumeur voulant que les Conservateurs utilisent les

argents du Nouveau-Brunswick pour donner le ton à leur campagne s'avérerait fausse.

6. Nous hésitons entre deux alternatives.

7. Comme je débarquais du taxi, le chauffeur m'a dit, "C'est gratis ce soir."

8. Il fait de très bons portraits avec sa caméra.

9. Quoique vous pouvez penser, la situation va de mal en pire.

10. On va essayer de balancer le budget pour montrer des bénéfices.

11. Our grade is the accumulative total.

12. We'll have to abridge the gap.



A BARBARIAN?

13. Because of the scandals, the government does not have enough credulity for us to reelect it.

14. My parents have the allusion that money buys everything.

15. He is in the hospital with incestuous hepatitis.

7.4. TRANSLATING

Niel (1986) quotes a report on translation in the EEC: "0,3% du volume total des traductions est consacré à la littérature, le reste se répartissant [entre autres] entre les domaines commercial (35%), industriel (21%), scientifique (20%), législatif (9,3%)." For this reason, the following texts have been selected from different fields of activity. Translate them, keeping in mind all of what we have said about translation so far.

Exercise XXIII

TEXT A

Chocolate: A love affair

Linnaeus - you who brought order out of botanical chaos - a million chocolate lovers salute you. You spent much of your 18th-century life methodically renaming the world's plants, but when you
5 faced the cacao tree, the source of chocolate, detachment suddenly gave way to a burst of lyricism.

You gave cacao the gorgeous name of Theobroma - "food of the gods."

And why not? Long before your time the beans
10 of that equatorial tree nourished imagination and body. Today they nourish a multibillion-dollar industry as well. I recently followed the chocolate trail from the jungles of Africa and Brazil to sophisticated chocolate factories in Europe and the
15 United States. I tested torrents of sweet brown delights that flow from those aromatic production lines, and my last doubt melted. Linnaeus, indeed you chose the perfect - the only - name for that miracle bean.

20 Cacao, as rich in history as in flavor, is said to have originated in the Amazon or Orinoco basin at least 4000 years ago. Christopher Columbus, in 1502, was the first European to run across the beans, on his fourth voyage to the New World, but he

25 virtually ignored them.

Two decades later, Hernan Cortés found Moctezuma, the Aztec emperor, drinking cup after cup of xocoalt - a liquid so prestigious that it was served in golden goblets that were thrown away after
30 use.

G. Young. (1984, November). Chocolate: Food of the Gods. National Geographic. 166, p. 666.

TEXT B

Hearing the earth move

The warning signs were everywhere: one wall rising along a geological fault, foreshocks and tremors - even snakes slipping out of their lairs to die in the snow. To scientists in China it suddenly
5 seemed clear that a major earthquake was about to strike the northeastern industrial city of Haicheng. As a result, the government evacuated the area on Feb. 4, 1975, and when the quake hit that night it killed about 300 people - not the estimated 100,000 lives it
10 might have claimed without the evacuation. Some scientists foresaw a new era in earthquake prediction. But that forecast was quickly dashed: 18 months later the Chinese city of Tangshan, 150 km southeast of Peking - unwarned and unready - was hit by a quake
15 that killed 700,000 people in one of the worst natural disasters in history.

The Haicheng incident remains the foremost success story in the annals of earthquake prediction. But while seismologists - who study earthquakes - and
20 volcanologists - who monitor volcanos - are far from precise in their forecasts, they have improved immeasurably since the days when the Earth's rumbling was attributed to the wrath of the gods. Now scientists use the theory of plate tectonics, which
25 holds that the Earth's crust is broken into giant,

slowly shifting plates floating independently on a semimolten interior. Usually the plates slide harmlessly past each other, but in some regions two lock together and then, under continued pressure,

30 break violently apart.

B. Levine., (1985, December 2). MacLean's. 98, 48. pp.

66-68.

TEXT C

As a society, our attitude to drugs is pathetic to the point of lunacy. On the one hand we have the punitive brigade led by Mesdams Whitehouse, Reagan and Thatcher who believe, from their ivory
 5 towers of invincible ignorance, that the odd spliff makes you a drug fiend who ought to be hanged and, on the other hand, that caring understanding army of mournful liberals who keep on about the sadness of it all, blame everything from unemployment to the Bomb
 10 and treat the drug-sodden as if they were invaluable pieces of Ming porcelain deserving of huge lumps of our money and attention for their rehabilitation. Misunderstood, somehow. Glamorous, somehow.

Myself, I am in neither camp and think both
 15 ludicrously wide of the mark. Drugs screw you up? You can handle it? Frankly, I don't give a toss. The point is drugs screw up your Mum, your old man, your Nan, your aunties, your second cousin twice removed.
 4 Drugs screw up your friends and neighbours, the people
 20 whose houses you break and enter, the kids whose precious Bikes you steal, the old age pensioners whose savings you rip off. It's us, matie, who get screwed up, who can't handle it. Us.

J. Tweedie. Why should I be expected to feel sorry for these dopes? The Manchester Guardian Weekly. Sep. 14 1986. p.4.

IN SECTION 8 YOU SHOULD

*
* -apply the skills learned in section 7, this time *
* working into English; *
* *
* *
* -become aware of some points relating specifically *
* to translation into English. *
* *

8. TRANSLATING INTO ENGLISH

8.1. UNDERSTANDING HOW TEXTS ARE ORGANIZED

As we saw in section 7.1., there are cues that help to write coherent texts. In this section, where you are expected to translate into English, we will not reintroduce the concepts that have already been enunciated. The mechanical aspects are the same.

Exercise XXIV

Determine how each transitional word can be used: to add or contrast ideas, or to show time, place, order, or result.

alors

de plus

néanmoins

c'est pourquoi

toutefois

ensuite

celui-ci

au terme

or

cependant

d'abord

par contre

enfin

Exercise XXV

1. Try to determine whether the two texts have achieved coherence by reconstructing them logically.
2. State what elements in each sentence have helped you organize the texts.

TEXT A

On estime qu'elle injecte 20 milliards de dollars par année dans l'économie canadienne, plus que la métallurgie, l'agro-alimentaire, les pêcheries et l'automobile réunies.

Ce n'est qu'aujourd'hui que les scientifiques s'aperçoivent d'une telle erreur.

Le paysage canadien, c'est la forêt.

Grâce à cette prise de conscience, l'aménagement et l'exploitation de nos forêts sont désormais l'objet d'une planification soignée.

Pendant des décennies, les Canadiens ont considéré la forêt comme une ressource à exploiter.

Les micro-forêts.

Et puisque près de la moitié du pays est sous couverture forestière, la foresterie représente donc l'une des

industries les plus importantes du pays.

Malheureusement, on a toujours cru que cette ressource se renouvelait naturellement par régénération, sans recours à une gestion naturelle.

P. Winter. Dimension Science 6 1985.

TEXT B

Il le fait au même rythme que toutes les nations du monde.

Notre passé photographique est aussi riche que celui de n'importe quel pays civilisé.

Malheureusement, le langage de l'image n'a pas encore acquis ses lettres de noblesse.

Il en résulte donc qu'une incommensurable source de renseignements est en train de mourir une mort lente.

Naître et mourir par la lumière.

Partout, dans les patrimoines de famille, les musées régionaux et les dépôts d'archives, ces narrations du temps passé s'accumulent, enrichissant ainsi notre mémoire visuelle collective.

Les photographies subissent donc les assauts du temps et des éléments, le poids de l'ignorance et de l'indifférence.

Depuis un siècle et demi, l'histoire du monde s'écrit en images, et le Québec y participe.

F. Rémillard. Continuité, 30, 11-12.

8.2. BILINGUAL PRECIS

We will repeat the exercise in 7.2., this time from French into English.

8.3. SPECIFIC PROBLEMS

In addition to the major differences between English and French that were presented in section 3, translating into English requires awareness of some structures of English that create problems to speakers of French.

8.3.1. Idioms and Proverbs

Compound verbs, idiomatic expressions, clichés, and proverbs abound in English. There is no use in attempting to cover them all in one course. The best solution lies in consulting other books that list some of them: C. Mailhot (1983) 2000 expressions francaises pratiques et utiles; I. de Buisseret (1975) Deux langues, six idiomes; F. T. Wood (1964) English Verbal Idioms, and any other interesting books that you may come across.

8.3.2. The -'S Structure

The -'s structure will be used:

-to indicate possession (even though English also has the "of" structure like French.)

e.g. Vos prix sont plus bas que ceux de votre concurrent. --->

-to show measurement (time, weight).

e.g. J'ai besoin d'un délai de deux semaines.

--->

-to show a place, often as a translation of "chez."

e.g. Nous avons soupé chez ma soeur.

--->

Claude a dû aller chez le médecin.

--->

[NOTE: avoid using an -'s structure with inanimate things:

*The car's doors]

8.3.3. Whoever, Whatever, Whenever,

Wherever, Whichever

These conjunctions mean: "it does not make any difference who, what, when, where, which."

e.g. Qui que vous soyez, vous devez faire la queue.

--->

Quelles que soient vos intentions, je vous conseille la prudence.

--->

Quand vous serez prêts à partir, vous me faites signe.

--->

Où que nous allions, nous sommes suivis par des individus à la mine patibulaire.

--->

Quel que soit le chiot que vous choisirez, la garantie de trois mois s'applique.

--->

8.3.4. Whom, Whose

In good English, "whom" is used whenever the objective case is required. "Whose" is the possessive form.

e.g. La dame à qui j'ai parlé m'a confirmé mon admission.

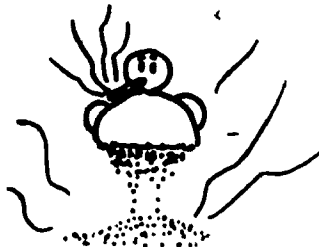
--->

A qui appartient ce cabot? --->

8.3.5. The Gerund

When the present participle (-ing form) is used more like an adjective or like a noun, it is called a gerund. It is quite common in English. When translating from French, you can select the gerund:

-for the infinitive: Fumer tue. --->



-for a noun: L'achat d'une voiture demande mûre réflexion.

--->

-for the subjunctive: Je n'aime pas que tu me dises cela.

--->

[NOTE: In conversation, most people will use a personal pronoun rather than a possessive pronoun: "She left without me seeing her", rather than the grammatically correct "my".]

8.3.6. In translating into English, do not overlook the usefulness of some characteristics of English that were expressed in section 3: nouns modifying other nouns and nouns used in combination with adjectives, or with present or past participles. They can help make the sentences shorter and make your English text "transparent".

e.g. La fille aux yeux bleus --->

La portière de la voiture --->

Exercise XXVI

In this exercise, you will review some notions from section 3 and get practice for the specific problems we have just mentioned above.

Translate the sentences as idiomatically as possible.

1., La population mondiale atteindra bientôt 7 milliards.

2. Votre vélo est garanti pour 2 semaines ou 200 kilomètres, selon la première éventualité.

3. Les gens dont la voiture est garée du côté droit sont priés de la déplacer avant 16 heures.

4. Oncle Paul, j'aime que tu me contes des histoires.

5. Ca vous dérangerait que je fume?

6. Le fonctionnaire à qui j'ai parlé m'a promis qu'il s'occuperait de ton dossier.

7. Peu importe où vous allez, soyez prudents.

8. Il n'y/a aucune façon de savoir ce qui est arrivé au chat de Schrödinger jusqu'à ce qu'on ouvre la boîte.



[NOTE: Ask your physics teacher about Schrödinger.]

9. Avant d'entrer chez Eaton, le Père Noël avait envie de manger de la tarte aux bleuets.

10. Dormir au bureau n'est pas recommandé durant la journée.

8.4. TRANSLATING

Exercise XXVII Translate the following texts, keeping in mind all that has been enunciated so far.

TEXT A

Le détective d'un magasin vous surprend en train de piquer de la marchandise.

1. Que peut-il faire? (...)

1. Sachez d'abord que sortir d'un magasin en emportant intentionnellement un article impayé, constitue un
5 vol. Le Code criminel considère en effet que le vol à l'étalage est un vol pur et simple, passible d'une poursuite devant les tribunaux:

L'agent de sécurité ou le commis qui vous surprend en
10 train de voler, est autorisé à vous arrêter et à vous conduire au bureau de sécurité. Là, vous devez donner les renseignements concernant votre identité, mais vous avez le droit d'avoir recours sans délai à l'assistance d'un avocat et les préposés du magasin
15 devront vous informer de ce droit.

Le responsable du magasin peut porter plainte à la police. Dans ce cas, un policier viendra vous chercher pour vous amener au poste. Vous aurez alors à faire face à une accusation de vol et vous devrez vous
20 présenter en cours pour subir votre procès.

Pour que vous soyez trouvé coupable, l'avocat de la

Couronne devra prouver trois choses: que c'est
réellement vous qui êtes parti avec l'objet impayé.
que cet objet appartient bel et bien au magasin et
25 enfin, que vous aviez vraiment l'intention de voler
cet objet.

Fiche juridique 167. Justice. Juin 1986.

TEXT B

Monsieur,

Ayant, appris d'un de vos employés que votre compagnie désire engager des journaliers pour l'été, je me permets de postuler cet emploi.

5 Comme vous pourrez le constater en parcourant le curriculum vitae ci-joint, j'ai acquis de l'expérience en paysagisme d'abord en m'occupant des terrains de quatre de nos voisins, puis, depuis deux ans en travaillant comme journalier au Club de golf de
10 Ticouchimi. De plus, j'étudie depuis un an à la faculté d'architecture et d'aménagement à l'université de Montréal.

Vous obtiendrez de bonnes références à mon sujet de mes anciens employeurs. Je serais très
15 heureuse de travailler dans votre entreprise, car le paysagisme est un domaine qui m'a toujours attirée.

Si vous décidez de retenir ma candidature, j'accepterai volontiers de vous rencontrer au moment que vous voudrez bien me fixer.

20 Veuillez agréer, Monsieur, mes sincères salutations.

TEXT C

Bourse: l'énergie cachée de la corbeille .

Que les actionnaires des sociétés pétrolières se consolent. Si la déprime des cours de l'or noir pénalise leurs titres, ils peuvent toujours jeter leur dévolu sur les valeurs d'entreprises énergivores. Car
5 la baisse des cours du pétrole, conjuguée à celle du dollar, allège les coûts de fabrication de ces entreprises. Et donc regonfle leurs marges et dope leurs résultats. Ce choc à rebours pétrolier est d'autant plus bénéfique que ces entreprises, de
10 l'industrie lourde souvent, sont fréquemment endettées pour mener à bien d'importants plans de restructuration. Or la baisse parallèle des taux d'intérêt leur permet de diminuer leurs frais financiers. Forts de cette conjoncture providentielle, certains secteurs sont revenus sur le
15 devant de la scène boursière.

-L'industrie papetière, grosse consommatrice d'énergie. Depuis le début de l'année les cours de sociétés comme Arjomari-Prioux ou Aussedat-Rey ont, respectivement progressé de 66% et de 168%. (...)

20 -Le cimentiers sont aussi de la fête. Témoin Ciments français et Lafarge-Coppée dont les cours atteignent des sommets.

M.-C. Cittanova. Le nouvel observateur. 1er-7 août 1986. p.43.

IN SECTION 9 YOU WILL LEARN

*
* -to recognize the major types of errors so as to avoid *
* them in your own translations. *
*

9. REVISION

Giving you training on how to become revisers is not the object of this section. Full courses and years of experience are required to become a competent reviser. Still, in this introductory course, we have included a small amount of revision so as to offer you an objective look at errors. As you know, it is often easier to notice someone else's errors than one's own. We hope that the awareness you can gain through the exercise will be retained when you revise your own texts. You must not ignore revision as it is an essential part of the translation process, its last stage.

In revising the following sentences or texts, bear in mind the principles that were enunciated in section 5: Accuracy, Correct Usage, Transparency, Tone, Audience Appropriateness, and Economy.

9.1. STUDENTS' ERRORS

Some of the most common types of problems encountered by students in recent years have been classified and presented. At the same time, you will review many of the notions presented earlier in this workbook.

Exercise XXVIII

Correct the problems:

1. Spelling

5 dollards the ennemy

Ils sont en désaccords wether son chant du signe

il va s'en dire the PQ member's ship

he likes his steak rear mourrir

the province wich accepts february

2. Vocabulary

two billion dollars / deux billions de dollars

accéder à la voie publique / accede to a road

chapeau melon / boiler hat

3. Syntax

the six last cars

4. Grammar

acid rains

There were many peoples

increasing it's difficulties

platinum: la platine

5. OmissionMore than half will come from income-tax payers.

- La moitié viendra des contribuables.

Carter will earn more than \$1.5 million a year in New York.

- Carter gagnera plus de 1,5 million par année à New York.

6. Borrowing

The prospects of getting prosecuted are smaller /, Ils
 courent la chance de se faire prosécuter.

pour capter notre attention / to capt our attention

7. Calque

Nous pourrions nous marier / We could marry ourselves

sur une propriété privée / on a private propriety

société de consommation / consumption society

céder le passage / to leave the way

individual income-tax payers / contribuables individuels

one-tenth of the money comes from corporations / un dixième
des fonds vient de corporations

(So what is "corporation" in French?)

He ignored the no-smoking sign. / Il ignorait qu'il y avait
une pancarte interdisant de fumer.

8. Economy

tax evasion: la dissimulation de revenus imposables

un sourire fendu jusqu'aux oreilles: an ear to ear smile

9. Meaning

It would take 2083 years to spend \$1 billion. In other words, you would have had to start before the birth of Christ. You would have spent about half your billion by the time William the Conqueror invaded England in 1066.

- Il faudrait 2083 ans pour dépenser un milliard. En d'autres mots, il vous aurait fallu commencer avant la naissance du Christ. Vous auriez dépensé environ la moitié de votre million au moment où Guillaume le Conquérant a envahi l'Angleterre en 1066.

When Christopher Columbus discovered America in 1492

- Quand Christophe Colomb découvrit l'Amérique en mille neuf cent quarante-deux

Only now and then does one catch famous last words today.

- Ce n'est qu'à quelques reprises aujourd'hui que quelqu'un prononce une élégante phrase avant de mourir.

le chien s'arrêtait et haletait.

- The dog would stop and gasp.

Je ne pouvais y toucher sans que le coeur me lève.

- I couldn't touch one without feeling seasick.

Les francophones se sentent parfois inférieurs aux anglophones.

- Francophones sometimes feel inferior over the anglophones:-

the scholars

- les illettrés

10. Levels

He conked out on November 15. / Il est décédé le 15 novembre.

I'm gonna squash your face. / Je vais t'assommer.

DO NOT TOUCH THE FRUIT / NE TRIPOTEZ PAS LES FRUITS

You must also be careful with punctuation, capitalization, and style (try to respect the tone of the original text; avoid far-fetched expressions; be clear.)

9.2. PUBLISHED MATERIALS: REVISION OR BACK-TRANSLATION

Back translation, the process by which a target language text is retranslated into the source language, has often been used in second language courses and in translation courses to verify how much of the original meaning is retained. In this section, we will examine real-life materials and determine whether revision or back translation are possible in cases where the translated text is not worthy of being called a translation.

Exercise XXIX

Look at the following published materials.

When your laughter has receded:

-underline the troublesome passages;

-see if they can be corrected or improved by revision. If not: retranslate into English to get the meaning, and translate again into French.

COMPUTRON®

PERSONAL PHONE

TELEPHONE PRIVEE

Felicitacion, vous choisir un telephone tres exitement nouvelle telephone electronique "COMPUTRON PERSONAL PHONE" le beau production pour ARROW TRADING CO., INC.

- Trait. (1) un memoir system
 (2) 12 presser bouton
 (3) un muel (*) bouton
 (4) pause rappel bouton
 (5) B/M Ratio: 2 : 1 (Break/make)
 (6) D.P. Rate: 10 p.p.s. (rappel pulse)
 (7) I.D.P.: 800 m.s. (Inter Digital Pulse)
 (8) 16 Digit rappel numero capacitor
 (9) meassuraut: 18 x 6 x 3.5 (cm)
 (10) masse: 8.5 oz.

Le telephone il tres petit et beautiful petit masse et nouvelle trait a possible pour astranique electronique.

Ringer,

Le telephone ne Ringer pas il avoir electronique musique et tres plessir sonner.

Automatic ON/OFF ouvrir

Le telephone d'equiper de ouvrir dans la spring, que le telephone action de livre, le ressort quittez Automatic.

Recal Bouton ☐

que vous avoir fair tart coup de telephone, ou vous avoir trompe, il ne necessiter pas pour placer le telephone avec "hang up" simplement presser Rappel Bouton et continue presser pour petit second et relacher le bouton.

Rappel Bouton (#)

vous avoir fair tant de telephone simplement presser (=) Bouton et le telephone automatique.

Deux chemin pour placer de Computron Personal Phone

Le telephone specialment demint pour placer sur plat surface, ou pour penrede muraille vous savoir emploi le base il forniture avec vous pour emploi pour "hang up" le telephone.

Soin,

plastique dans la telephone possible ov cleaner avec humide cloth (ne noville pas) Ne user pus le spirit fluide et solide fluide.



Ce SWAN vêtements a été tricoté en matières premières de qualité supérieure par habiles artisans et est complètement lavable dans les mains. Nous vous proposons, dans le but de l'habillement plus long et plus satisfaisant, comme suit.

CARACTÉRISTIQUE MÉTIERE

100%	DE	ACRYLIQUE
	VIERGE	
	Plus	
	• LÉGÈRE	
	• CHAUDE	
	• SOLIDE	
	• QUE LAINE	
	• ÉLASTICITÉ EXCELLENTE ET RÉSISTANCE	
	• CONTRE RIDE	
	• NON EXPANSION OU RÉTRÉCISSEMENT	
	APRÈS LAVAGE	

LAVAGE

Pour toujours confortable au toucher de VIERGE ACRYLIQUE lavable dans les mains par savon neutre et non machine.

REPASSAGE

Repasser des produits de VIERGE ACRYLIQUE comme des tricot de laine, nécessaire à voir d'une colonnade impuissante.

bag
pour garnitures
périodiques

ne jetez rien dans les W.C. - Merci

bag for sanitary towels
do not throw in W.C.

INSTRUCTIONS A L'USAGE DU HARNAIS DE BÉBÉ SLEEP SAFE

Étirez la courroie large raideement à travers du petit lit ou couchette ou divan et attachez les cordes ou épinglez le bout des cordes au matelas. Étendez doucement la courroie et les bandes d'épaules. Placez le Bébé sur la courroie. Tirez la bande sous les bras du Bébé aussi les bandes d'épaules et épinglez tout ensemble au devant. Si le Bébé dort sur l'estomac, placez-le sur le harnais le visage en bas et épinglez tout ensemble les courroies en arrière.

AMDEK

Votre nouveau Étalage Moniteur est un solide état 9-pouch Étalage Moniteur qui étudie à exposer le signal du Personnel Micro Calculateur ou d'autres signal sources. Ce indication est prêt à aider vous êtes familiarisé avec votre nouveau Étalage Moniteur. Pour obtenir le optimum résultat, passez un instant à lire ce indication avec soin avant que vous manœuvrez ce unité.

TRAITS

- Le stable étalage est garanti des variations dans la source génératrice voltage.
- Avoir de total étalage qualité.
- Le nouveau circuit adopté rend capable du éminemment tranchant et ferme étalage.
- La basse distorsion est réalisé par la linéaire compensatrice corde
- Le instant action système Immédiat étalage est agréable après allumer
- La éminent exécution et la sûreté sont réalisés.

LES PRÉCAUTIONS

1. Ne bloquez pas la ventilation entaille au cabinet de derrière.
2. Ne enlevez pas la couverture de derrière pour empêcher le choc parce que le haut voltage de 12KV est produ dedans la unité.
3. Évitez à mettre et à opérer au direct soleil, près le chauffage ou le humide lieu.
4. Ne vous servez vous de ce moniteur dans les lieux qui comportent le hasardeux gaz.
5. Quand vous essuyez ce cabinet, servez-vous de le doux tissu à polir.
6. Ne servez vous pas de la Benzine ou le thinner pour débarrasser le unite, parce qu'il se peut qu'ils tachent le cabinet.

Holiday Inn®

Plan Villageleur a Convention Facile

Appréhender le national franchise Holiday Inn du Wildwood. Tout les personnes pleisonné représenter que vous pouvez trouver a Howel, Florida é les Bahamas sont ici dans le Inn sur la plage. Les quartier plus grand piscine devant sur la plage privé. Vous pouvez choisir de 193 luxuriant chambres et vos enfants peuvent s'amuser dans la piscine d'enfant et terrain de jeu.

Relâcher sur l'action devant la piscine à bar, ou dance dans le longé avec soirée divertissement — Diner dans le Quarterback Restaurant et pique-nique votre prochain banquet ou Convention dans la Salle de Ballé. Additionnelle attractions pour rehausser vos vacances sentier magasin de cadeaux, salle de jeu, machine à glace, chambre de buandelle, gardienne pour enfants. Loyer les chaises sur la plage, volleyball, et bicyclette en planche.

La salle du conseil d'administration des Brasseries Molson à Montréal ne ressemble à aucune autre au Canada. Comme il convient à une compagnie vieille de deux siècles, cette salle est impressionnante de dignité et meublée avec austérité. La coutume veut que l'on y pénètre avec complet et cravate. Le mobilier, comprenant l'immense table du conseil et ses seize chaises à dossier droit, porte la patine de l'âge et d'un entretien attentif. Une ravissante table recouverte d'un dessus de verre porte deux pichets en argent de style victorien; ces pièces font partie d'un ensemble offert à Thomas Molson en 1859 par des actionnaires reconnaissants de la Nouvelle Compagnie du gaz de la ville. Protégés par le verre de cette table, se trouvent d'autres souvenirs de famille. Par exemple, de la monnaie émise en 1837 par la Banque des Molson, un billet pour le chemin de fer de Champlain et Saint-Laurent ainsi qu'un petit livre de comptes fané, daté de 1786 qui a appartenu à John Molson, le fondateur. Comme décoration moderne, on trouve seulement deux tasses Stanley miniature, montrant que les Canadiens de Montréal appartiennent à la plus importante brasserie du pays.

SHUT-OUT

Fabrique à Taiwan

ENFERME

Un des grands jeux pour aucun nombres des joueurs aux tous âges. C'est aussi bon pour aider les enfants avec l'usage des nombres. Le dessin du jeu est de couvrir tous les nombres en conformément le avec jette des dés.

LES RÈGLES

Incline le bœit in avant pur se decouvert tous les nombres. Les joueurs alternativement jettent tous les deux dés et couvrent un ou plus nombres au valeur des dés. e.g On peut utiliser 9 à couvrir les nombres 1 & 8, 2 & 7, 3 & 6, 4 & 5, ou tous les nombres qui total 9. Quand les nombres qui reste ne totaliser plus de 6, on jette seulement un dés. Si le nombre jettant ne rends capable plus des nombres d'être couvrir le compte est fermé et le joueur suivant prends son tour.

Le compte au fin de chaque tour est directement les nombres qui restent e.g. 1, 5, et 8 donne le compte de 158 Pas 14. Un jeu peut consister d'aucune nombres des ronds et le gagnant est le joueur avec le compte le plus bas. Le joueur qui couvrir tous les nombres est immédiatement le gagnant. Si deux joueurs ont le même compte ils jouent encore une fois.

LES RÈGLES ALTERNATIVE POUR DEUX JOUEURS

Le joueur premier jette les dés seulement une fois et il couvre les nombres comme les règles en haut. Puis le joueur deuxième jette seulement une fois et se decouvert si beaucoup nombres possible qui est couvrir pour le joueur premier. Le jeu continue avec le jette des dés jusqu'à le premier joueur a couvrir tous les nombres et gagne ou le deuxième joueur a se decouvert tous les nombres et gagne.

La familiarité avec le jeu permet les dévations des règles en haut.

IN SECTION 10 YOU WILL:

*
* -discover the limits of translation; *
* *
* -see how professionals handle problems of adaptation. *
* *

10. ADAPTATION

Is there a limit to translation? In the first chapter of The theory and practice of translation, Eugene Nida states that anything that can be expressed in one language can be expressed in another, unless the form is an essential part of the message. (For instance, puns, rhythm, and rhyme.) Furthermore, some aspects of life or social habits cannot be connected to anything that exists in the target language, and do not therefore mean anything to people in the target culture: "Il alla prendre un crème à la Taverne de Cluny." "The four o'clock tea."

In the translation of such cases, there are two possibilities:

- the translator gives an explanation;
- the translator adapts the text in such a way that the reader who knows only the target language is struck by the text, or idea in the same manner as the reader of the source language copy had been.

For example, you may encounter "pétanque" as an adaptation of "bowling" if the translator wants to suggest something that will not appear foreign.

Many people working in the field do not consider adaptation a part of translation. In fact, if you are an avid theater-goer in Québec, you are no doubt familiar with "adapté de l'américain." In other cases, merely translating a text from Scotland might result in the loss of much of the local color. That is why a cab driver from Glasgow may

end up speaking joul in a Montréal suburb.

Why would the following cases need to be adapted?

- Breakfast, lunch, dinner
- An apple for the teacher.
- Science and Humanities
- Fête nationale
- (At a stock-car race): "Gentlemen, start your junk."
- The 7-year itch
- Arborant un feu sauvage, elle s'écria: "Qui trop embrasse mal éteint."
- In my speech, I will define beauty as the high of the beholder.

The problem of adaptation is common in advertising and in comics. Let us examine some cases of successful and less successful adaptations.

10.1. ADVERTISING

Have a look at the following advertisements and discuss how successful the adaptation is:

You might say that even in these trying times, we still have the bull by the horns or the chicken by the neck.

(1983, March 23)



4 FRÈRES
From our family to yours.

"...PAR LA BOUCHE DE NOS CANONS."

"Ils veulent déclarer la guerre?
Nous leur répondrons par la bouche de nos
canons."
Nous continuerons à offrir les plus bas prix
possibles en ville.
Nous l'avons toujours fait.
Nous le ferons toujours.
Ce n'est pas un 5 ou un 6 pourcent qui
compte, c'est l'addition finale.
Vous pouvez être assuré que chez nous vous
retrouverez des aliments frais à des prix qui
différent coupon / écompte.
Nous n'avons besoin d'être un géant pour avoir de
gros canons.

La Presse.

(1983, March 23)



FRÈRES

Chez nous, vous êtes bien entourés.

**"LET THEM
EAT CAKE."**

**DU GÂTEAU
POUR TOUT
LE MONDE?**



Try your luck with the following:

Now, AMTRAK gives you 10 faster ways to express yourself.

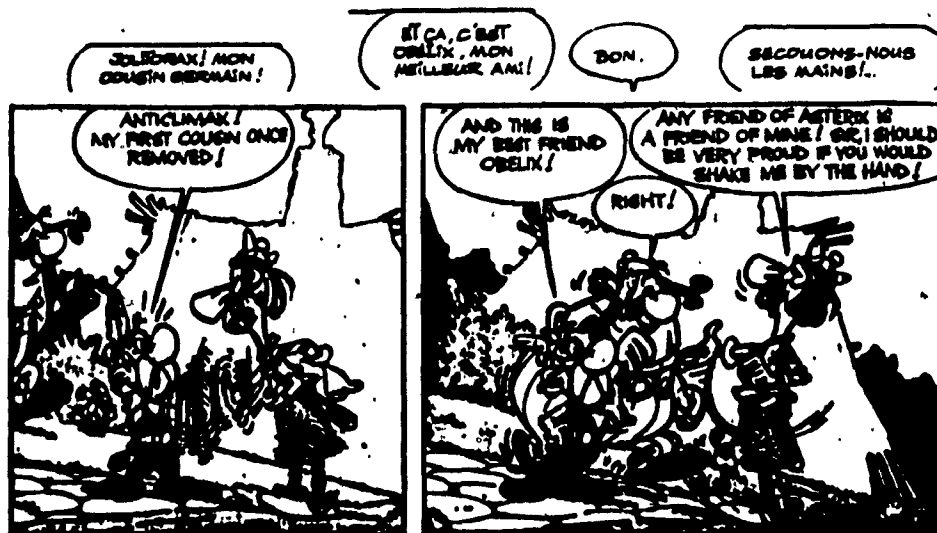
Express trains every hour, from 6:45 AM to 3:45 PM.

(Seen in the New York subway)

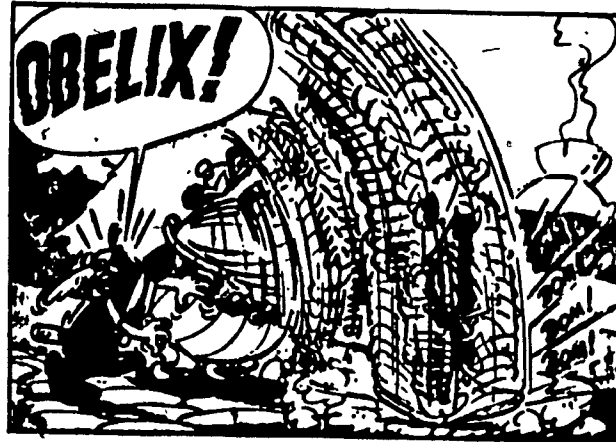
10.2. COMICS

Because of the frequent use of puns in comics, adaptation rather than translation is commonly required.

In some cases, it is successful:



OBÉLIX!



**CE N'EST PAS UN
GERMAIN, C'EST UN
BRETON ET IL NE
PARLE PAS TOUT À
FAIT COMME NOUS!!!**

**MAIS C'EST CE
GERMAIN QUI
M'A DIT...**

**BUT HE'S BEEN
REMOVED ONCE
ANYWAY, AND HE
ASKED ME TO...**

**HE'S MY FIRST
COUSIN ONCE REMOVED
FROM BRITAIN, AND
THEY DON'T TALK QUITE
THE SAME AS US!**

**SPLENDIDE!
SPLENDIDE!**

**JOLLY GOOD SHOW,
WHAT!**



R. Goscinny & A. Uderzo. (1966:8) Asterix chez les Bretons.

R. Goscinny & A. Uderzo. (1970:8) Asterix in Britain.

Translated by A. Bell & D. Hockridge.

Often the translator fails to adapt the text correctly, however. In fact, word-for-word translations are fairly common. Can you spot what caused the problem in the following comic strips:

PHILOMINE



Exercise XXX: Adaptation

How would you adapt this one?



Or this one?

Herman



By Jim Unger



"He makes \$35 an hour
as an electrician."

AFTERWORD

This manual has offered you an overview, rather than an exhaustive examination, of the various language problems arising from the translation process as well as the transfer strategies this process involves. We hope that you have gained familiarity with some of the difficulties implicit in communicating thought, and that this awareness will stand you in good stead in your future endeavors.



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